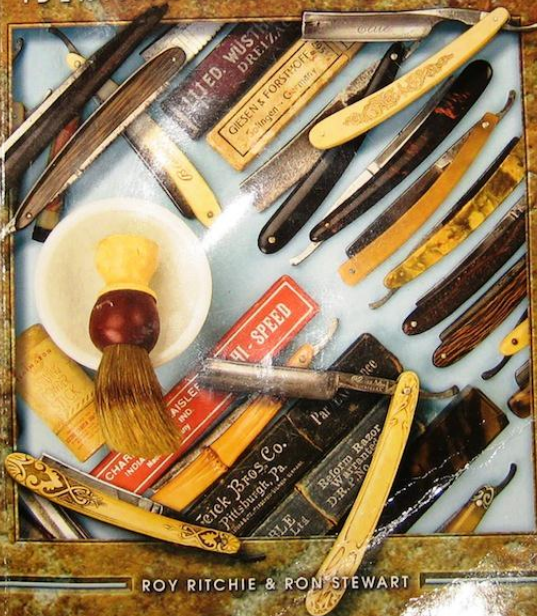


STANDARD GUIDE TO

RAZORS

THIRD EDITION

IDENTIFICATION AND VALUES



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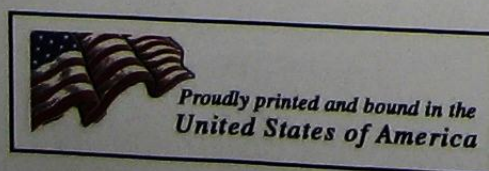
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Dedication

This book is dedicated to our wives, Bethel Ritchie and Christine Stewart, and to Shadron, Shane, and Marsha, and in memory of Reginald B. Ritchie, Rollie W. Yoder, and Lloyd Stewart.

There are always more people involved in writing a book of this kind than appear on the cover as authors. Among those whom we owe a special note of thanks are (alphabetically):

Delbert Adkins	Richard J. Hows
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Lloyd Hanna	Bill Wright
Carl Heimerdinger	Rollie W. Yoder
Henry Heimerdinger	Mark Zalesky

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Special appreciation goes to Dewey and Doris Whited of Whited's Trading Post, located at 1194 Bristol Cavern Hwy., Bristol, TN 37620. Although they deal primarily in antiques, Indian relics, and old fishing equipment, they generally have a huge number of straight razors for sale. Dewey says you are welcome to write or call (423-878-4615) with your razor needs.

The contributions of Smoky Mountain Knife Works to this book have been generous. They are well known as one of the giants in cutlery collecting. Their headquarters are located near Sevierville, Tennessee. Anyone with an interest in cutlery or cutlery collecting should plan a visit. Even a person with no real interest in cutlery will be impressed with their facility — the world's largest cutlery store. They often have a stock of collectible razors. You may contact them at: Smoky Mountain Knife Works, P.O. Box 130, Sevierville, TN 37862, or call at 800-251-9306.

A special thanks goes to Jack Durlin for use of photos of his outstanding collection of Union Cutlery Company razors. They certainly have provided our readers with a good sampling of the variety and versatility of celluloid.

We thank Mark Zalesky for photographs of his collection of older razors. His consideration allowed us to provide the reader with visual (or at least photographic) representations of the evolution of the straight razor. This should be a valuable tool to any collector who wishes to learn about his or her collection.

The excellent illustrations in the beginning sections are the result of the interpretive skills of Harold Deaton. Mr. Deaton is an artist and a teacher. He can be contacted at 209 Sycamore St., Jackson, KY 42339, or call (606) 666-7696.

In our first edition, we stated that if the book was successful we'd do another edition. It was, and we are now in a third edition. As with the first edition, we have attempted to make this truly the razor collector's guide. Any future editions will have the same goal.

We appreciate hearing from you. If you have brands which we have not listed, please send the brand name along with what you consider to be the value. Photos are appreciated.

If you have any questions, we'll attempt to respond, provided you have included a self-addressed, stamped envelope. We will have personalized autographed books available for the cover price plus \$5.00 (U. S. funds, please) for shipping and handling. You may contact us at:

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Preface

Since the publication of the *Standard Guide to Razors* in 1995, we've had literally hundreds of inquiries and questions about razors and razor collecting. The questions usually have been sincere in the search for knowledge regarding the hobby. There have been enough of these to convince us that razor collecting is not only alive and well, but that it is growing at a respectable pace.

We particularly got a kick out of letters like the one which told of a dad, who after retirement, searching for a way to spend his time, bought our book. Now, according to his son, he is reading everything he can find on razors and hitting flea markets and yard sales every weekend in search of straight razors. Antique shops, his son continued, are visited on a somewhat regular basis, a couple of days per week. He is no longer bored.

Another story shared with us came from a young woman from a father wanting to gift his daughter with a family heirloom. It happened to be a straight razor that first belonged to a Mexican war hero who was to be a multi-great granduncle. What a lucky girl.

There are numerous other stories which could be included, but they all point out the same thing; razors are a part of American history (and the world's, for that matter). Collecting them is a way of understanding the growth of the cutlery industry and our country. This makes it more interesting and meaningful.

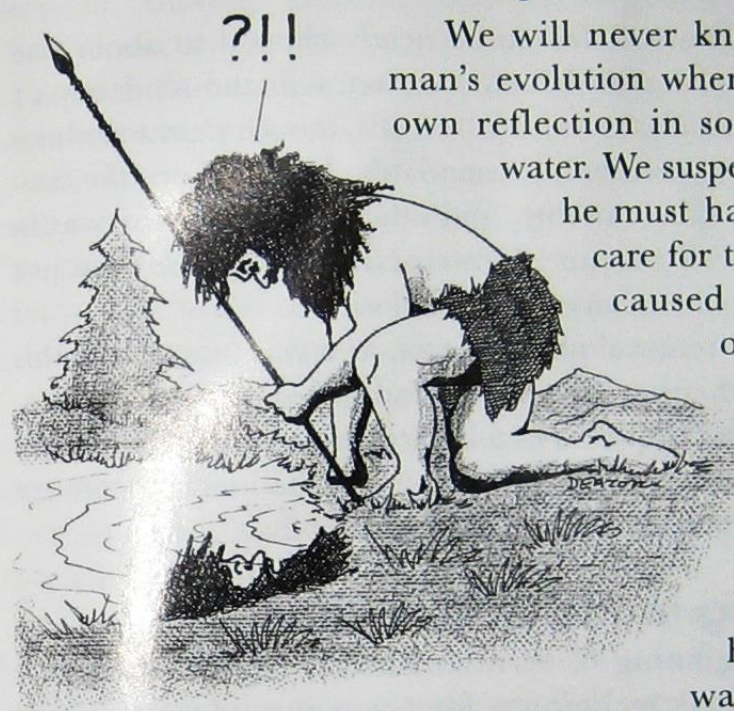
In our first book we expressed a suspicion that interest in razor collecting was at about the same place as was knife collecting in the 1970s. This has proven to be correct. There is an excitement about them. They can still be found in good condition at estate sales, yard sales, antique shows, and shops. There's room for successful searching. That makes it fun. Even a beginning collector can build a respectable collection without spending a fortune.

In this edition you will find a couple of hundred new entries in the Listings of Companies. Many of the base values are revised. Additionally, we've added some updated information, a chapter designed to help you identify handle materials, and a section on online auctions. New pictures, illustrations, and a few surprises should make this edition worth adding to your reference material.

Our goal for this book has been much the same as it was for the first edition, that is, to provide a guide for the razor collector to help him understand the ins and outs of collecting straight razors. We still believe that now is a great time to begin to build a razor collection. We advise

you to pick out what you like and stick with it. Above all, don't lose sight of the real purpose of building a collection: it's fun!

The History of Shaving



We will never know the exact stage in man's evolution when he first observed his own reflection in some still pool of clear water. We suspect that, then and there, he must have decided he did not care for the dreadful appearance caused by the heavy growth of hair on his face. It may have scared the heck out of him! He probably decided, on the spot, to rid himself of the whole frightful mess. When he began to consider ways available for doing so, there were few. If he could

just remove some of it, perhaps it would be a vast improvement over that hairy-faced monster he saw in the pool.

Although the old cave man's "hair mop" face did afford him some measure of protection from the elements, various creatures, and insects, it also restricted his freedom of movement. While it may have kept his mug warmer in the icy blasts of winter, it tended to hold an uncomfortable amount of heat during the hot days of summer. Even more detrimental, it was always a dangerous fire hazard when building a campfire, cooking, or warming his food. Ridding himself of the hair must not have been a difficult decision to make. The old cave man began immediately to cast about for the best method to accomplish the seemingly mundane task.

Anthropologists inform us that in the prehistoric past, before even a trace of recorded civilization was known to exist, it was common to find tribes, even whole cultures, where removing unwanted facial hair was a practiced ritual among the men.

In 1991, a fully clothed and well-equipped corpse was found frozen and preserved in an Alpine glacier between Austria and Italy. It had been buried for 5,300 years. The frozen corpse was relatively clean shaven! This amazing discovery pushed (shaved) the time when man began to make his first efforts at shaving, back to the beginning of the Copper Age...or perhaps earlier!

The Ice Man's beard was found to be neatly clipped to about one quarter inch from his facial skin. When you factor in the tendency of facial hair to grow, after death, as the skin recedes, the ice man may have been fairly clean shaven by even today's standards. Judging from the condition and quality of his skin, clothing, and other equipment, he was in many respects a "dandy" of his time. However, he could have been just one of the many common members in his tribal society.

We do know that the removal of facial hair, as it was practiced in his time, was a far cry from the shaving we know today. The process was destined to evolve through the centuries as a hapless and often painful experience, learned by trial and error. Before arriving at the modern concept of bare skin shaving, there was *much* blood let.

Shaving in Prehistoric Times

Even before the beginning of written history, ancient man had experimented with various techniques for removing unwanted hair from his face, neck, shoulders, and forehead. Areas of particular interest were where hair could cover eyes and block vision. Doubtlessly, this was first done for safety reasons. However, man, being the vain creature that he has always been, allowed his ego to play a role in the continuation of this act.

His first effort at removing hair, we believe, came about by sheer accident when the cave man's beard caught ablaze when he got too close to the campfire. The technique of removing hair from one's face with fire is risky, at best, to anyone...cave man or modern man. However, our old furry-faced ancestor, using small firebrands from his campfire would torch some hair on his face and let it burn briefly, or until it became barely endurable. Then he would quickly douse it with something wet. The same process would then be repeated numerous times, until the skin became either too raw or a somewhat satisfactory appearance was attained. It is doubtful that the resulting appearance was improved by any appreciable degree. However, a lot of the annoying hair had been

removed. The resulting "new look" may have resembled that of an old ape who had just survived a devastating forest fire.

It is reasonable to assume that due to pain and hazards, this method of hair removal became largely abandoned as soon as a less torturous removal technique was found. However, research indicates that this mode of "shaving" lingered in some aboriginal tribes for many centuries. Nearly concurrent with the "burn off" method of hair removal, a less hazardous (but no less painful) alternative practice began. This method consisted simply of yanking the beard out, a few hairs at a time.

Early tribes living in the equatorial zone apparently developed beards that were much lighter than those of their northern cousins. These "Southerners" were probably the first to adopt the practice of "yanking." Having less beard to extract surely made their job easier, and it did not grow back very quickly when it had been yanked.

We doubt that anyone is using this method of facial hair removal today. However, it is used on other parts of the anatomy, such as eyebrows, eyelashes, feminine mustaches, and unwanted nasal and ear hair. Even monkeys and chimps utilize the "yanking" method of removing unwanted body hair.

It could not have been long after man became aware of himself and his appearance that he began to make use of some natural objects in his environment to help him accomplish some of his personal tasks. For plucking out hair, he soon devised a primitive type of tweezers from tree branches that would bend together without breaking. These were used until it was found that still better results could be obtained by using clamshells, with their cartilage hinges still intact. One can easily imagine that if this method is rigidly adhered to, it could result in a totally bare and permanently hairless skin. (We'd rather not speculate about the texture of the complexion after the treatment.)

This is the method said to have been favored by most tribes of American Indians, who continued using it even after they developed excellent flint knives that were sharp enough to shave. It took on a social significance. Beyond the agony and pain, it proved the difference between a mature warrior and an adolescent boy, for those who could endure it.

Soon man's growing familiarity with a variety of cutting edge tools, such as sharp pieces of stone or shell that he fashioned into hand axes, knives, and arrowheads, were fashioned into hair cutting instruments. These beginning tools, though not advanced enough to really shave, might

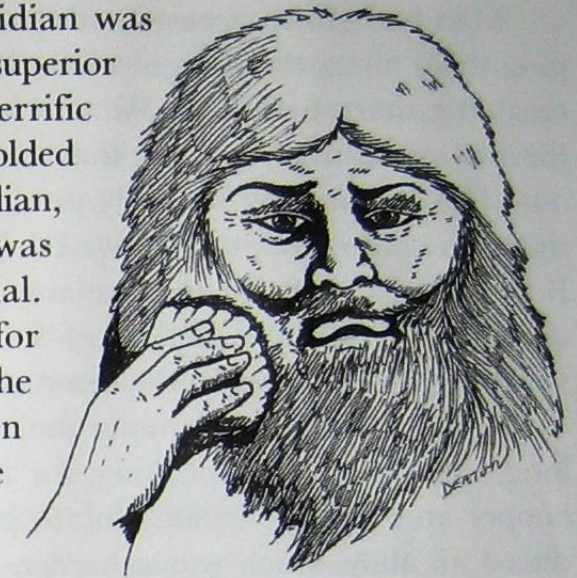


occasionally be sharp enough to cut off his facial hair without inflicting a serious wound. Sometimes they would cut close enough to the skin to be deemed a near shave. Often this operation, at best, would leave a ragged and very uneven beard of approximately a quarter inch in length. If the cutting edge of the stone was as sharp as it was capable of being, the operation was not a particularly painful one. With some practice it could produce an appearance close to that of a modern style beard.

During the long, dark passages of the Stone Ages there was no written history to record man's progress. However, he did manage to leave behind a few crude hieroglyphics and drawings on the walls of some caves which partly tell his story. The additional knowledge anthropologists have gleaned from countless excavations and the artifacts, such as pottery, stone handaxes, arrow points, spears, and knives, add many enlightening facts to the story. Stone tools, during the early pre-civilized age, were refined to the point of being close to razor-sharp and were certainly capable of shaving hair.

However, this was only in some areas where a high quality, workable

stone such as jasper, flint, or obsidian was readily available. Deposits of these superior type stones were formed by the terrific pressure of volcanic action that molded it into a form of natural glass. Obsidian, the hardest and best of the lot, was the most recently created material. Even today, it is sometimes used for scalpels and other surgical tools. The stones mentioned here, when broken or chipped, can produce an edge similar to that of broken glass and truly as sharp.



Of course we know that the cutting edges of Stone Age tools were always irregular and similar to the serrated edges of some modern cutlery. They could, at times, equal the cutting ability of the best grade of modern steel, but they were also brittle and easily broken. As for shaving with stone instruments, their irregular edges would have left the facial skin as maimed and bleeding as if it had been exposed to the fury of a mad bobcat.

Yet, stone knives/razors were common and have been discovered in archaeological digs in many lands. They were not, however, used for the type of shaving that we recognize today. It is not too difficult though to envision Stone Age man grasping a wisp of his long whiskers between his forefinger and thumb while cutting it, one wisp at a time, without nicking the skin of his face.

This seems to be the type of shaving most commonly practiced in ancient times, long before the modern straight razor made of steel came into use.

Shaving in the Bronze Age

The Age of Copper and Bronze came and mingled with the late Stone Age over the centuries without giving vent to any outstanding or phenomenal progress in man's ceaseless search for a better way to shave and improve his appearance. A rather hefty nudge did result from an experiment in an alternate way of sharpening tools, that is, by whetting them alongside their cutting edges. For this whetting or grinding, he most likely used a type of sandstone.

Man had grown accustomed to sharpening good stone tools by chipping them along their edges when they became dull and in this manner created a sharp new edge. We also know from the Ice Man's copper ax, the first metal used by man, that the cutting edge had to be hammered out. This hammering not only produced a somewhat ragged sharp cutting edge, but it greatly improved the temper and hardness of the metal. Both stone and metal tools retained irregular cutting edges until the discovery of this new method of sharpening. Whetting had advantages which were well recognized when it came to shaving.

Since copper ranks among the softest of all metals, it did not take long, archeologically speaking, for feisty man to discover how to mix copper and a metal called zinc to produce brass or bronze. This produced an alloy which was a harder, more attractive, and more durable metal than copper. It was to serve as the major material used for cutting tools well into the Age of Iron.



The new method of sharpening metal tools evolved into a process of whetting or grinding the sides of their cutting edges by repeatedly rubbing them against a rough stone. This likely came into practice because these early metals and metal alloys were composed of a softer substance than stone tools and could be sharpened more easily this way. While the new

type cutting edge was in no way a sharper edge than chipped stone or serrated edge, it was definitely smoother and more uniform. The advantage to shaving lay in that the uniform edge cut smoothly without causing the saw-like abrasive scars left by the former. This became apparent as soon as man began using a smoother cutting edge against his face. Also, it was soon discovered that the smoother the cutting edge of the instrument, the closer one could shave or cut near the skin without scratching, nicking, or grooving the skin. If you should have any doubts about this, just try shaving sometime with an old straight razor that has just a few minute gaps along the edge!

Bronze razors with smooth ground edges have been discovered in the burial mounds of many ancient races. They can be found in the tombs of some Egyptian kings and queens. Although the bronze straight-edged razors constituted a vast improvement toward the close shaving instrument mankind was searching for, there was still the need for a harder and more durable edge-holding material than the bronze alloy that was then available.

So the search continued. As the Bronze Age eventually faded away into the new Age of Iron and other metal alloys, these new metals were fashioned in various ways.

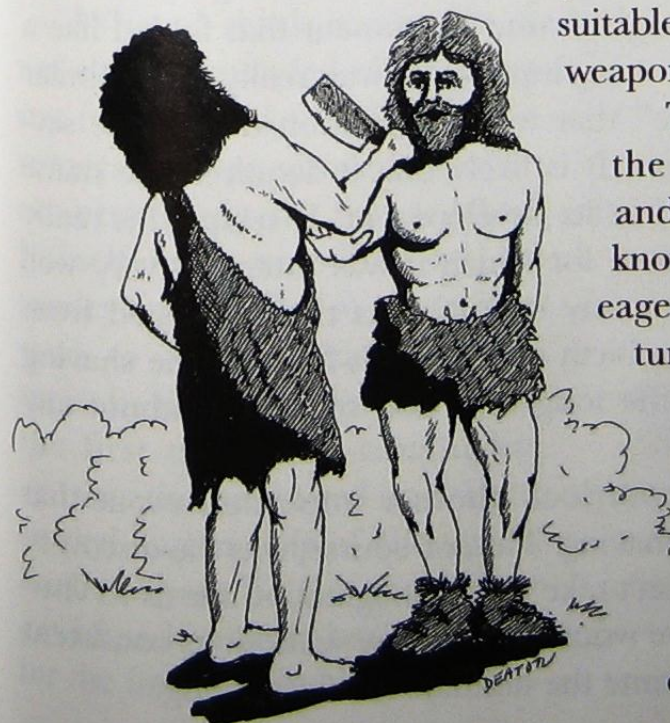
The Age of Iron and Metal Alloys

Our crystal ball tells us that it was a time before 1000 B.C., in the Near East or western Asia depending on your research source, that a tribe of herders built a very hot fire in the confined area of a roasting pit. The fire just happened to contain some stray meteorites or other stones that were rich in iron ore. For some reason, perhaps due to a hefty residue of unburned charcoal left in the ashes, the fire generated enough heat to melt the ore and leave a glowing puddle of raw iron in the ashes. When the ore cooled, its unnatural weight and intense hardness became immediately apparent. From there on, man's natural curiosity took over. His tinkering with the ore resulted in the initial discovery of iron, a metal

superior to bronze. It was a metal more suitable for use in making cutting tools, weapons, and shaving devices.

Travel and commerce spread the knowledge of iron smelting and forging. The process became known far and wide. It was adapted eagerly by the more advanced cultures, especially Egypt, which was recognized at the time as the most advanced civilization in the world.

Historical records, gleaned from hieroglyphics and drawings on the walls of ancient caves and pyramids,



depict the first iron razors as crude affairs with large cumbersome blades. From their appearance it is not hard to visualize the similarity between shaving with them and that of our mythical Paul Bunyan shaving with an immense broad ax.

Of course, the first razors made of iron (and bronze) were not folding instruments. In reality, they were more similar to the modern day cook's meat chopper than any razor style today. Some have been discovered to have handle material fashioned from bone or wood in more refined pieces. After centuries of use and experience, the realization must have dawned that the smaller the razor's size, the easier it is to shave with it. So, with time, the massive blades grew small and in most cases, sharper and more refined.

Yet, the old meat chopper blade did carry over into the folding area and to some degree, still prevails.

The extreme sharpness of these old blades certainly made them dangerous to transport or move about. Because of this, as soon as the knowledge became available, all of the more advanced nations were quick to adapt the Roman style of sheathing their knife blades for the safety it provided.

The "Beginning" Straight Razors

The greater part of our present population has never been aware of any type of razor except the common variety of so-called straight razors. It may be difficult for them to now perceive that the straight razor did in fact originate as a simple, straight-frame instrument that folded like a pocketknife, but never acquired a backspring. It was really very similar to the Old English "penny knife" that was so common during the seventeenth and eighteenth centuries. It is likely that it acquired the name "straight razor" from this period in its development. It seems this really "straight" razor served the purpose for which it was intended very well indeed! It served men through many centuries as they emerged from the Dark Ages and well after the birth of Christ. It became the shaving instrument of choice, used for the longest period of time, without any major changes.

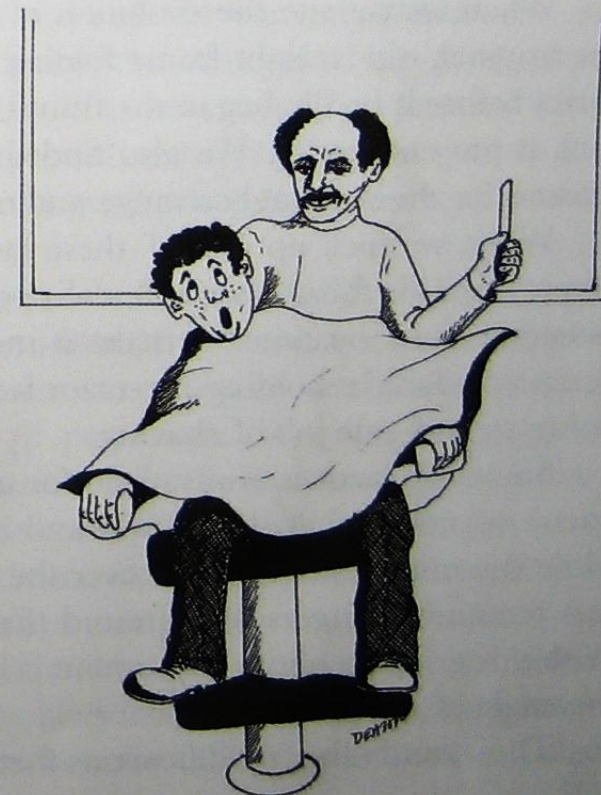
Meanwhile, we should not overlook another important event that added greatly to the progress of shaving. This, of course, was the discovery and use of plain old soap. It doesn't take much imagination for us to visualize the stinky, messy situation we would be in today without its consistent and habitual everyday use. It became the ultimate aid for shaving!

Ancient records indicate that soap of a crude form was first discovered by the Babylonians sometime during the fading centuries of the Bronze Age. Once again we consult our crystal ball to find it is very likely that some individual, while cooking or roasting meat around a campfire, noticed the gooey stuff oozing from the ashes. This mixture consisted of animal fat and the lye in the wood ashes. When combined, they formed the basic ingredients of raw soap. So we assume that when the fellow who was fondly roasting the nice fat pig for his dinner accidentally got the sticky stuff on his hands, face, and maybe hair and then attempted to wash it off, he found it also washed off all of the remaining dirt and grease from his skin. Theoretically then, soap was discovered. Yet, the time closed in on zero B.C. before it became widely accepted and habitually used by the more nearly civilized nations.

Soap then was finally recognized as a tremendous aid in the shaving process. With that soapy lather to soften the beard on his face and cause the blade to glide smoothly over the surface of his skin, mankind was at long last nearing the final step to a smooth, clean, and comfortable shave.

Today, it is hard to imagine shaving off a day's growth of beard without the ameliorating effect of soap or shaving cream. If encountered today, it would be called a dry shave. Even though it might help a little to soak the beard in plain water, it would still be a desperate and painful experience.

When I think about this, I am always reminded of the story my father used to tell his customers. It was about a simple country boy who had worked himself out a nice little bag of money and decided to take it into town to celebrate his good fortune. In the small country town the first thing that caught his eye was the bright red and white striped barber pole of the town's barber shop. So he decided to get himself a store-bought shave for the first time in his life.



All he could think of about this kind of shaving was remembering knife traders talk about the advantage of dry shaving, which was in reality a method they used of shaving hair off their arms to test the sharpness of their knives. But from this, the young man concluded that dry shaving must be the very best kind.

So, he informed the jovial barber that he wanted none other than a dry shave. The barber questioned his decision, but the boy persisted and the process began.

From the very beginning he was twisting and squirming from the burning, excruciating pain but doing his darndest to be a man and not cry out.

Then, just about the time he had reached the breaking point, an old jenny mule that some farmer had left hitched nearby gave vent to a thunderous braying that literally shook the whole town, causing everyone to rear up and ask, "Now what-the-hell was that?"

The boy in the barber chair reared up with a smart grin on his raw and ruddy face, said "I know what it was! It was some other damn fool getting a dry shave!"

For us, this seems to illustrate the great advantage soap and shaving creams contribute to the process of shaving.

The "Non-Straight" Straight Razor

When we pursue the evolution of shaving instruments, we find that the original, old straight-frame folding razor was in use for multiple centuries before it finally began the transformation which gave it the familiar look it presents today. We also find that there were good and practical reasons for the seemingly strange and unusual alterations.

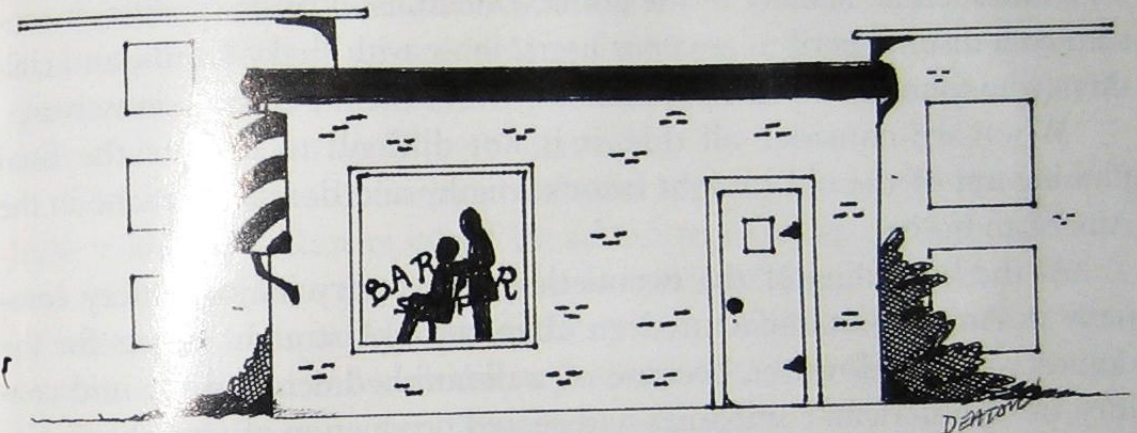
When we pick up one of these later instruments and hold it in the common mode for use, we will realize quickly that these features were not intended as innovations to make it more attractive. They were actually designed to make holding the razor steadier and at the proper angle for doing a good, safe job of shaving.

Since the razor is always held for use about one fourth less than fully open, we notice that the thumb and index finger pinch the inner tang, while the middle finger loops over the outer tang or "monkey tail." The two remaining fingers fold around the frame to hold it firmly in place. With this grip, the entire instrument is held steady and it is easy to change the angle of the cut while shaving.

These, and other modifications that greatly improved the efficiency of

the modern straight razor, seemed to have been developed mostly during the late eighteenth and early nineteenth centuries after barbering and barber shops had become popular and well-established social institutions.

Of course, any man possessing a steady hand could shave himself at home. But, visiting the barber shop was thought of as a luxury and gave an individual the appearance of being of some esteem on the social scale. By doing this at least once a week for a shave and once a month for a haircut, he kept a neat appearance and avoided lots of little nicks and scratches.



The local barber shop was also a sort of men's club, where the barber always kept the best and sharpest types of shaving instruments. He was always ready to dispense with the latest news along with a soothing shave and a refreshing after-shave tonic. The men usually returned home feeling so up-beat and smelling so good that their wives were glad to have them go. In addition, the value of the good gossip he picked up could not be underestimated.

So in all likelihood, it was these barbers of the 1800s and 1900s who called the shots for bringing about most of the major improvements in the straight razors. We know that the tempering of steel and steel alloys were developed to a high degree of perfection. Also, the long standing system of grinding the blades at a slant from the spline (their back edge) down to the cutting edge was developed. This was known as the wedge grind. It was mostly abandoned during the seventeenth century for the more productive concave shape hollow grind.

The hollow grind blade is thinner along the cutting edge and thicker along the spline. Because of this, the blade cuts better, stays sharper longer, and is easier to sharpen when it does become dull. The hollow grind blade

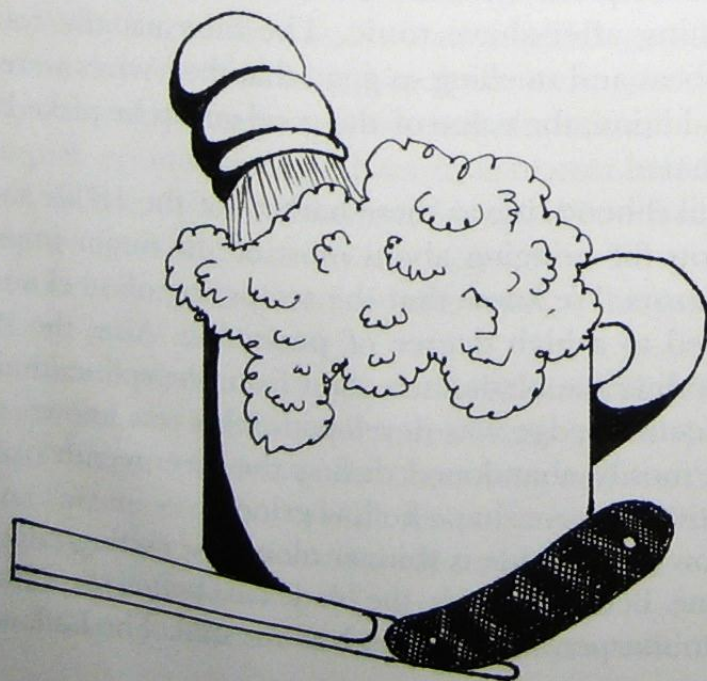
was in fact a vast improvement over the wedge grind. It was doubtlessly the last major improvement for the straight razors (before their decline).

Research indicates that straight razors, which are also known as cut-throat razors, reached the peak of their popularity during the late 1800s and early 1900s. During this time they were regarded as essential items for every household in the civilized world. Their decline was hastened by the introduction of the safety razor.

The replacement's name provides a major clue to the rapid shift away from the straight razor. The old cut-throat straight razor was often a safety, sometimes lethal, liability in the home. Due to its basic qualities it constituted a distinct peril to amateur users, those with clumsy hands, and children (who found them an irresistible toy with which to harm themselves).

When we consider all this, it is not surprising to foresee the final phasing out of the old straight razor's lengthy reign as the dominant niche in the American home.

At the beginning of the twentieth century every major cutlery company in America manufactured an abundance of straight razors for the domestic trade. However, because of a diminished demand, by mid century, most American companies had ceased production of straight razors. It had become more profitable to sell imported razors from Germany and England than to manufacture their own.



Razor Collecting

It was in the early 1960s, about the same time that pocketknife collecting began to be recognized as one of the fastest growing hobbies in the collecting field, that a modest number of knife collectors began taking a second look at straight razors. The finer, more ornate ones caught their attention. At the time, literally bushels of the old razors could be found strewn about in every nook and cranny at which one chose to look. They were cheap, often in the way, and something with which the children could get cut. They were sold for almost anything. Nickels and dimes were not prices unheard of for many of them.

As rare and antique knives became scarce and their prices began to soar, many collectors started looking for a new collectible that they could get into on the ground floor. The abundance of straight razors became noticeable...and certainly more interesting.

The similarities between razors and knives did not go unnoticed by knife collectors. Razors could be added to existing cutlery collections and served to make the collections more interesting. They could also be picked up at comparably reasonable prices. Knife collectors with vision became interested and took the steps that led to their investing in them.

It was to be some time, however, before they were considered more than a sideline to knives and other related collectibles in the field of cutlery. They turned up at flea markets more and more frequently. At the really big gun and knife shows, someone almost always had a few. Often they were placed around the fringes to add variety, color, and some interest to large cutlery displays. Displays at knife shows share a common characteristic with viruses: they're catching. The urge to invest in the more attractive razors was just too strong for many collectors to resist.

It was only a matter of time before straight razors began to gain in popularity. In the 1970s and 80s their popularity continued to increase. Bargains could still frequently be found if a person was willing to look hard. Razors were considered to be good long-term investments.

Now, in the 2000s, straight razors are more popular than ever, with the peak of interest in the ole whisker-getters nowhere in sight. It is not unusual to see nice special razors bring priced into the hundreds of dollars. Surely, this is understandable. After all, many of the handles on these old razors were made with very precious materials. Often they were embellished with some of the finest artwork of their time.

Even though, at this time, there are only a relative handful of collectors who collect straight razors exclusively, it would be a mistake to

overlook the investment potential of this class of cutlery. Indeed, this arena still has a lot of room for the investor who wants to move in on a lower floor. The future is bright! There are a lot of private households and vintage residential sections that have not yet been exposed to razor collecting. Estate auctions often sell razors by the cigar box full. They can still (sometimes) be found for very inexpensive prices in flea markets where activity in razor collecting has not hit.

Of course, many new collectors have missed a lot of fabulous finds, but they can still discover hidden treasures in often the most unexpected places. However, you should not expect to find many real sleepers or big bargains around knife and gun shows and antique shops.

During the heyday of straight razor use from the mid-1800s through the early 1900s, almost every household possessed at least one single usable razor to a deluxe seven-piece weekly set. Razors were kept ready and available for the personal and private use of the owner. Whether lord of the manor or common field hand, men cherished their personal razors so highly that they seemed to become extensions of ego and pride.

Because of this, most cutlery firms used the finest and most expensive materials, including silver and gold, in their construction. They decorated these fine razors with artwork of the most superb craftsmen/artists available. These most magnificent razors were usually owned by the more affluent. The decorative razor could not be inexpensively produced, but the manufacturer could still charge a price which would more than pay for the aesthetic ornamentation.

As odd as it may appear, straight razors never really evolved beyond the one basic pattern. All their different designs ran along similar lines. In sizes, though, they ranged all the way from the gigantic meat chopper to the dainty little corn or lady shavers. The medium sized cut-throat razor was the most preferred and thus, the size most commonly produced. Over the years, this size razor became the standard.

The common pattern range is compensated for by the wide range of rare, luxurious handle materials and designs that were used on straight razors of all sizes. Metals were not uncommon handle materials. Choices for complete scales included brass, aluminum, and silver. Gold and platinum were generally reserved for ornamental trim work such as bolsters, escutcheons, and inlay. When complete handles were made of metal, they were almost always decorated with pleasing pressed or carved designs.

In the early stages of straight razor development, all metals were

considered to be expensive. This was all the more reason for metal to be selected for razor handle materials. After all, nothing was considered too good for those elegant old straight razors!

The same criteria also applied to the other fine natural and man-made materials which were used for handles. Tortoise shell and elephant ivory were at the top of the list. It should be noted that the use of neither material was prohibited by law at this time. They are not legally available today, but were used routinely in the manufacture of old straight razors during the 1800s and early part of the twentieth century.

Genuine pearl and Indian stag are other natural materials which were available in demand. They were plentiful at the time.

Because of their perishable nature, the old celluloids are becoming so scarce that they may soon be extinct. This versatile old material with its ability to hold colors in brilliant, lucid shades and a wide range of transparent forms was truly remarkable. The ease of molding celluloid and shaping it into products of outstanding beauty appeared to be almost magical. There were gold and silver sparkle, candy stripe, Christmas tree, waterfall, and countless other designs in all the colors of the rainbow. Of course these were produced in the old vintage celluloid that modern plastics can never expect to equal.

Horn and bone in natural, color dyed, and worked variety, are other natural materials that have remained in more available supply and common use. The picked or dyed bone is rare on old razors, but slick white is rather common. As for horn, the lighter, more transparent variety was once a much sought-after novelty, but for their beauty collectors are seeking the stained, molded, pressed, and sometimes carved horn scales which boast truly outstanding artwork.

Plain black is the most common color of horn, and likewise of the least collector value unless it is artworked in some medium. Following up are the other synthetics and manmade fibrous groups such as old hard rubber and Bakelite materials that, while not so colorful, were still easy to mold and shape into pleasing, useful designs. Although they were usually breakable and of one color, they are special collectibles if artworked and without flaws.

Most of these older manmade materials gave way to modern plastics and resins. While modern plastic simulations could not match the glowing beauty of the older synthetics, they were more durable and less expensive to manufacture.

So when our country's infinite crop of straight razors finally did pass the peak of their constant domestic use, they began losing ground to the more recent safety shaving devices. Then a plain black handle material of cheap modern plastic became the common and most standard material for all razor scales.

The age of most straight razors is now placing them well within the age of the commonly accepted definition of an antique, "over 100 years old." Perhaps this, too, has contributed to interest in razors.

As with other antiques, interest creates demand. Where there is demand, there always seems to be someone with supply. Recently a major mail order catalog carried a number of shaving items. They included soap and mug, a new razor strop, and a new straight razor. Incidentally, the straight razor was priced at \$45.00 plus shipping and the leather razor strop was priced at \$45.00 plus shipping and handling. Enough said?

Reunions and Straight Razors

Reunions can be fun. It is often a real pleasure to get reacquainted with family members you really don't know outside the family reunion setting. It can be fun to find branches on the old family tree that you didn't know existed. Contrary to rumors spread by expatriates living



in the northern providences, southern males don't actually go to family reunions just to meet girls. Reunions can be interesting. The food is often good. Generally, I enjoy them.

A few summers ago, I attended a reunion of a branch of my family tree with whom I am not really all that close. In fact, I usually don't see most of these people, or even hear from them, at any other time during the year. As with so many Appalachian families, many of them had to leave the region or even the state to make a living. Those who take time to attend must be complimented just for showing up. Their interest in family is admirable.

In these circumstances, one tries to remember something special about the other people there. Any bit of information concerning their interests, jobs, or anything else that can spark a conversation is treasured. To have an interest remembered by someone, too, is valued. It is always nice to know that someone thinks enough of you to remember something (positive, we hope) about you. For example, when someone remembered my interest in cutlery collecting, I was naturally complimented.

When Ledford Cole, the spouse of a distant relative, asked, "Are you still into knives?" I immediately responded, "Yes, I suppose that I am." This opening had given me the opportunity to exit a conversation that had been dragging. How I just wanted to say "thank you."

We began to talk knives. Ledford was knowledgeable on the subject. He expressed some concerns as to where the hobby was headed. His opinions on commemoratives and reproductions were insightful. At some point, he mentioned he had begun to accumulate razors.

"You can still get deals on them. Nobody is faking them," he observed. My ears perked up. This was something a bit new to me. For some time, I've suspected that some knife collectors were turning to razors. However, this was the first casual knife collector I'd met who admitted he was turning toward razors because of the relative availability of nice old ones which could be purchased reasonably. "This might be interesting," I thought.

Having a working knowledge of Knife World's *Anthology of Razors* and a rather intimate relationship with the first edition of the *Standard Guide to Razors, Identification and Values*, I decided to pursue the conversation.

"Which razors do you like to collect?" I asked.

"I like the ones with the fancy carvings on the handles and those with engraved blades," he replied. "It's getting harder to find them these days, though," he continued.

I shared a story with him about the two beauties I had found in an antique shop in Victor, Colorado, a few years ago. "They bailed me out on my confrontation with some one-eyed bandits I had encountered just down the road in Cripple Creek," I concluded. He chuckled knowingly.

"You know," he said, "I just can't tell where you are going to run into a nice razor. They're so good!" When he got a bit more serious, "I believe there is a connection between World War II, straight razors, and the discipline of our youngsters today."

"Hu ho," I thought, "this might be good."

I quickly ran a thought inventory on what I knew about straight razors and the military. Of course, they were used by soldiers in the Revolutionary War, the Civil War, and the Spanish American War. In these, I couldn't remember any mention of army-issued razors. Soldiers were expected to provide their own, I suspect. Then there was World War I. I remember reading that straight razors were issued in the toilet kits of soldiers during the "Big War." The public was so caught up in the war that they wanted the same items for their own use that were being provided to our troops. Companies supplying razors to the military sold the same ones to the public. Heimerdingers of Louisville even marketed a razor under the name "Military" during that war, and for quite a while thereafter. The thinking was, "If it's good enough for the army to buy, it must be good." "The army only buys the best." Many collectors have happily added these small pieces of history to their collections, paying the price of a common, plain razor for them. I could not remember encountering any such reference to World War II and straight razors.

"How's that?" I asked.

"Well," he began, "I grew up in the mountains of Knox County, Kentucky. I remember watching my father shave with his straight razor. As a young man, I learned to shave with a straight razor, too. My father taught me to use it and how to sharpen it by raking it back and forth across a strop. From time to time, he demonstrated some other uses for that strop, which also made a lasting impression."

"When World War II came along, I saw it as my chance to see the world." He smiled. "I joined the navy. I had never much more than been out of the hills of Knox County. Even going to Barbourville was a big deal. When I reported for induction, I took my valuables with me. These included a pocketknife and a straight razor. These, I suspect, were my most used tools," he continued. "I thought only a 'hillbilly' would go to town not clean shaved."

"When I arrived at the navy training station in Illinois, I was processed immediately. The first thing we were given was a form to complete called a 'Flying 5,' and a small box to address to home and put our personal stuff in."

"I reluctantly put my stuff into the box. I must have hesitated when I started to put my pocketknife in the box."



"The petty officer said, 'Everything!' I dropped my pocketknife. The razor was different. I started to slip it back into my pocket. The petty officer caught me and said sternly, 'That too!'"

"But, I protested, 'What'll I shave with?'"

"There's a razor in your Flying 5 kit," the petty officer answered. "You're nuts if you think we're going to let you hillbillies on a ship with a bunch of straight razors!"

"That day," Ledford continued, "I learned two things. One, that the navy never gave anything away. The Flying 5 form authorized five dollars to be deducted from my paycheck for payment for the toilet kit. The other, I'd always be called a hillbilly, even if I was clean shaven."

"What kind of razor did the toilet kit have in it?" I asked.

"It was a plastic safety razor," he remembered. "You know, the kind

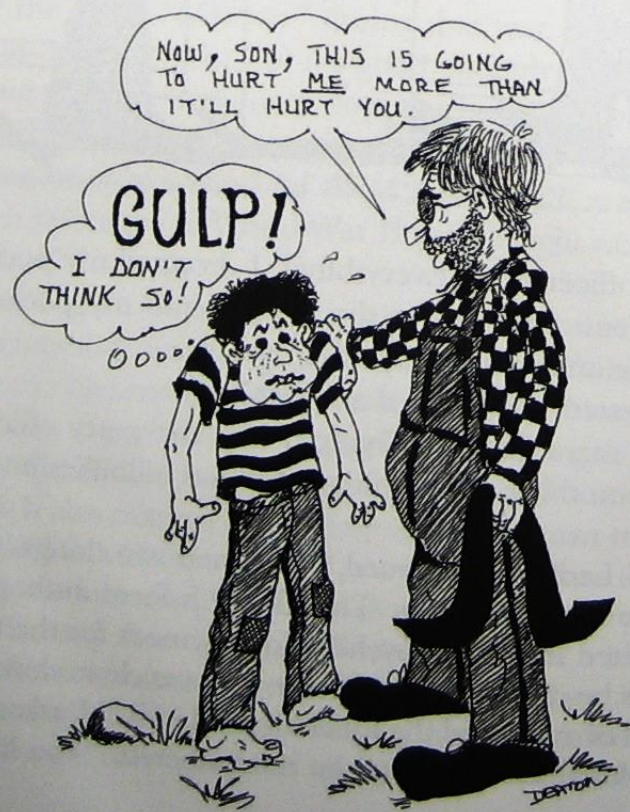
that the handle unscrews and it separates into three pieces. Then you put in a blade and screw it back together. There was also a brush, some soap, and a package of blades.

"Most of us got metal razors the first time we were on leave. The one I got was a Christy 'Hoe' razor. Most of the guys got either Shicks or Gillette, though. We all used safety razors throughout the war.

"When it was over, I came home and found that my box of personal stuff had been shipped there from the induction center. I looked at my old straight razor, held it in my hand and pretended to shave with it, then put it back in the box. I continued to use the safety razor that had served me for four long years."

I thought I knew the answer to my next question, but I decided to ask it anyway. "How did taking straight razors away from our soldiers affect the discipline of today's youth?"

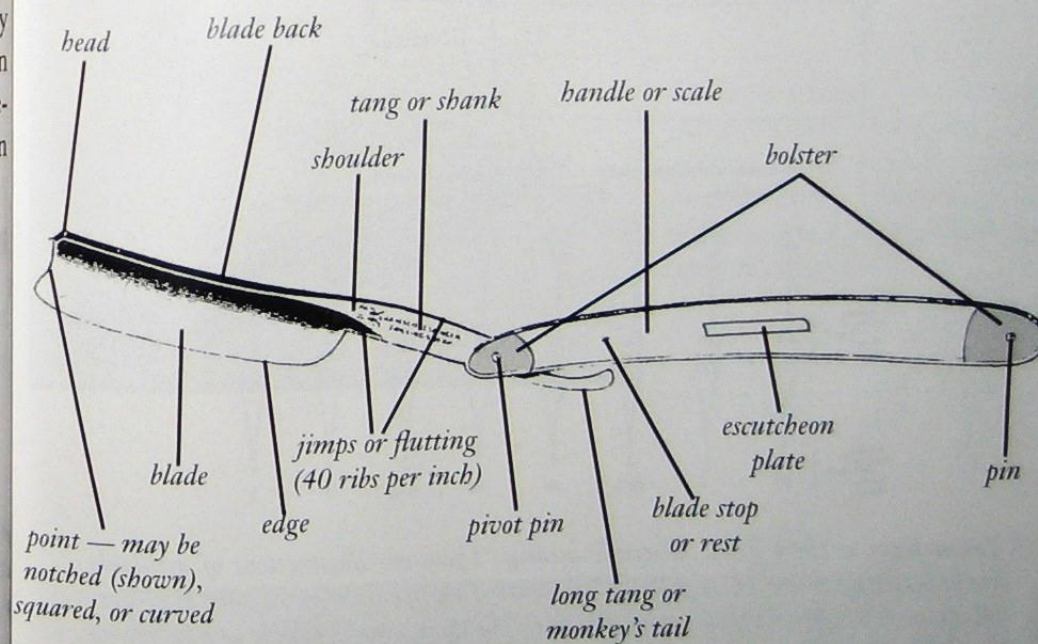
Ledford's eyes twinkled a bit. "After we all got used to using safety razors," he answered, "we didn't need straight razors anymore. When they went on the shelf, the razor strop went with them. A lot of indiscretions have been let slide because the strop was not handy for application to the next generation." He smiled.

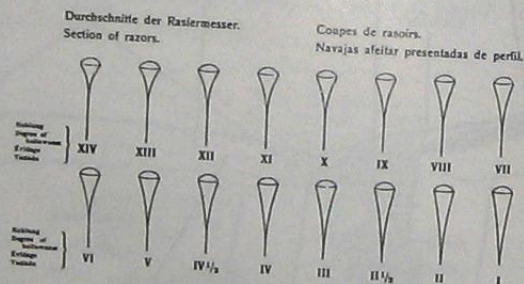
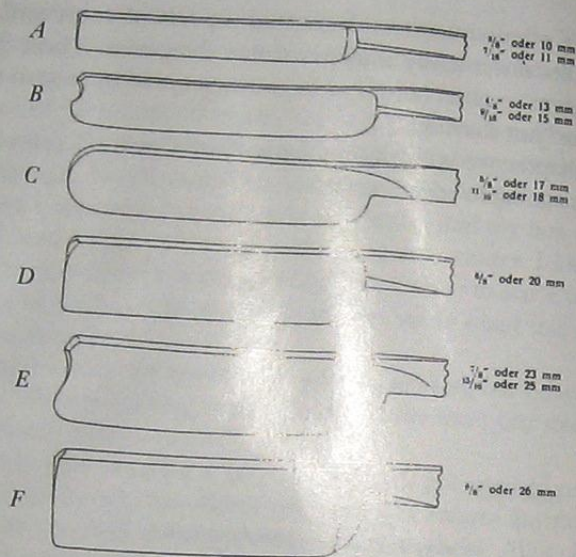


Just Shavings

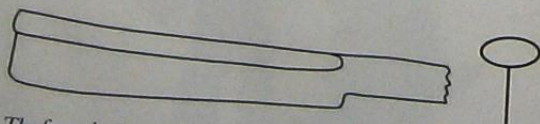
There are often strange and unusual aspects of most any hobby which don't fit conveniently into particular categories. These are just tidbits of wisdom — observations or facts which are of interest to the collector. They're "just shavings."

In this chapter we will present some "just shavings" you ought to know if you're going to collect razors.





Taken from a 1914 J. A. Henckels catalog. These are illustrations of available blade types. Note the 16 degrees of hollowness ranging from extra thin to wedge. Also note the different blade styles and sizes. All these were available as new razors in 1914. This illustrates the difficulty of precisely dating razors.

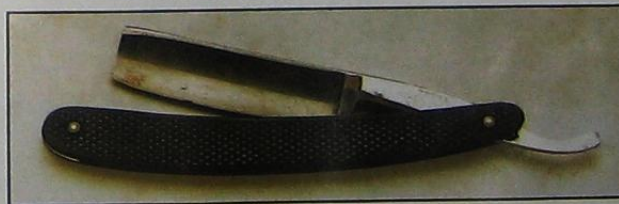


The frameback razor, introduced in the 1850s, not included on the Henckels chart, had a heavy frame along the top edge of the blade and the thinnest possible straight blade. (Side view on right.)

Flims, or flutting, were added to razors beginning around 1820.



This is an example of an old wedge-ground blade. This blade corresponds well with #1 on the Henckels chart for degree of hollowness, and with example E on the blade shape chart. See page 28.



This Extra Hollow Ground brand razor lives up to its name. It corresponds to example XII on the Henckels chart for degree of hollowness. Its blade shape is comparable with example D on the blade shape chart. See page 28.



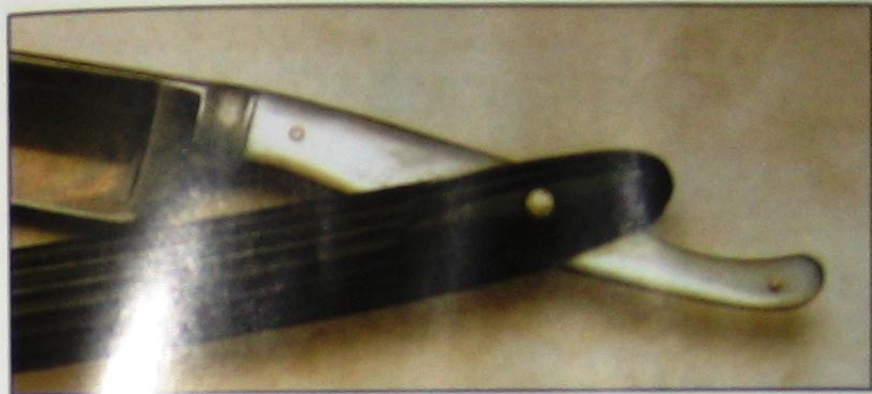
Full fancy bolsters were often made of nickel silver. They add artistic value to a razor. Note also the blade engraving. This too adds to the razor's artistic value.



Strap bolsters were often made from nickel silver. Examine them closely to determine whether they are well-inlaid, as they are on this imitation horn razor.



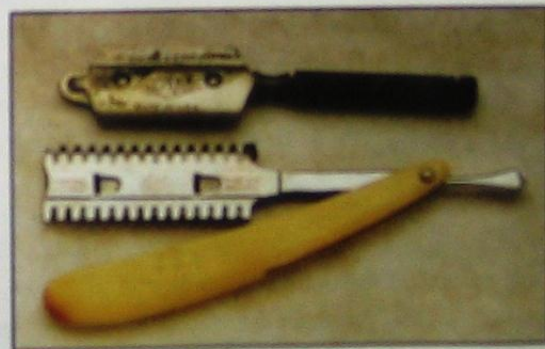
Hammered tangs, such as the example, add artistic value to a razor. These were not particularly common but cannot really be called rare.



Example of a razor tang covered with mother-of-pearl. Also note the grooved hard rubber.



A decorative inlay such as this on a George Wostenholme razor will enhance its value. Examine the work closely to determine if it is fully attached and all there.



Some collectors specialize in transition razors. These filled the gap for some people who didn't want to give up on straight razor shaving, but liked the safety and sharpness of the safety razor.



From time to time some unusual examples are encountered. These should be treated with care. They generally can warrant two to four times the value of a comparable razor of similar age, condition, and handle material.

Handle Material Identification Guide

Questions regarding handle materials are often asked by the new collector. He or she wants to know things like "What is celluloid?" "How can you be certain it's stag?" "Why is one so more expensive than another?" "How do you tell for certain it's really ivory?"

These are all good questions which should be asked by any beginner who is interested in learning more so that he or she can collect with confidence. It is a good idea to avoid having "experience" as a teacher. If the truth were to be told, I suspect we would find a number of seasoned collectors who cannot readily tell the difference between some handle materials. It is even less likely they can describe their composition with certainty.

When we questioned each other, Roy and I found we did not agree on the makeup of some handle materials. We believed this indicated a broader need and set out to research the makeup of handle materials so you'd have a better starting point.

With the following descriptions and pictures we hope you will have a guide which will enable you to identify razor handles. We advise you put it to the hands-on test. Consult with someone who has a lot of razors and will allow you to look at his collection. Then use this book to identify handles. This will give you the opportunity to match our descriptions with the real thing. This is the kind of hands-on experience which can help you identify and remember, without paying the price.

Celluloid

Celluloid was the first real plastic or perhaps more correctly, thermoplastic. It was invented in 1856 by Alexander Parkes and was in commercial use by 1869. It is a mixture of cellulose nitrate and camphor. It has been used for everything from billiard balls to ink pen bodies to explosives. Its unique characteristics make it especially suited for razor and knife handles.

Celluloid is durable. It holds its shape under normal use. It can be molded and shaped into a variety of forms. It can be easily inlaid with metals, glass, or other materials. In a clear state, it can be placed over photographs (this opened new doors for personalization). It can be produced in a rainbow of colors and designs, limited only by the imagination of the craftsman. But perhaps more significantly, it could be used to mimic almost any other material being used for handles at that time. Ivory was probably the most likely subject. A handle of celluloid ivory was almost impossible to tell from the real thing. It was even better than ivory as a base for elaborately embossed designs. Had these designs been carved of genuine ivory, they would have cost a king's ransom! Stag, tortoise shell, bone, and horn were all copied in celluloid.

A handle made of bone, ivory, horn, or stag can be distinguished from its celluloid reproduction because the celluloid handles are too perfect. Nature always contains imperfections.

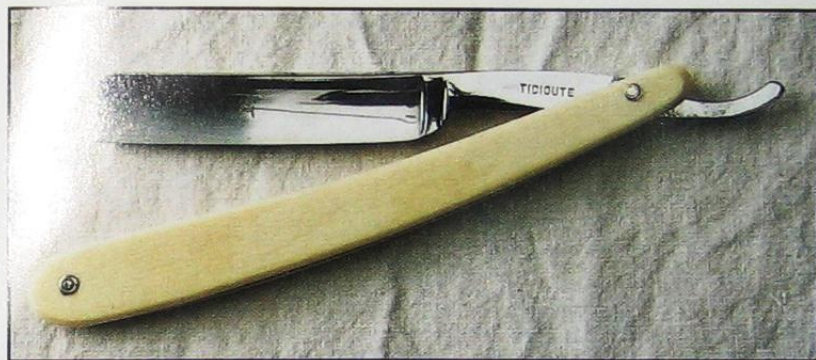
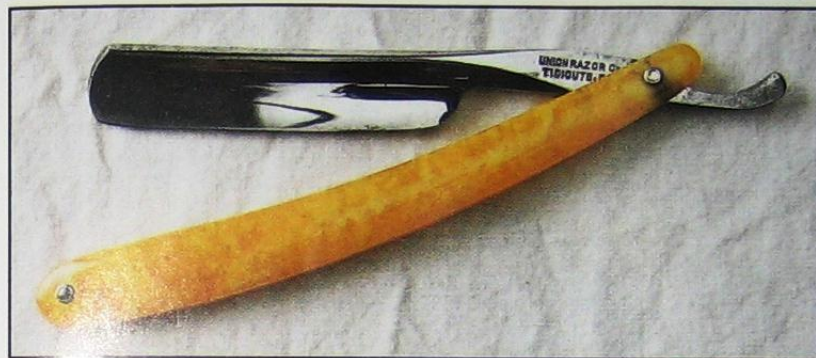
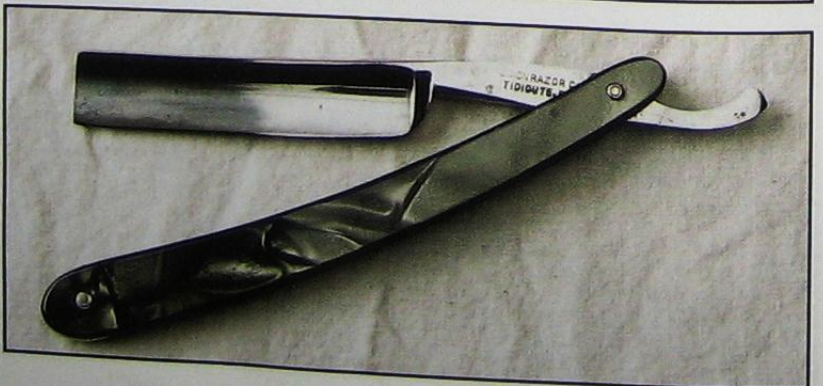
A sure method of identification is the hot needle test which will reveal celluloid regardless of how real it looks. Just touch a hot needle to an obscure spot and the handle material will melt to the touch. A light shaving of an equally obscure location will result in a curling or cutting of the handle instead of a scrape.

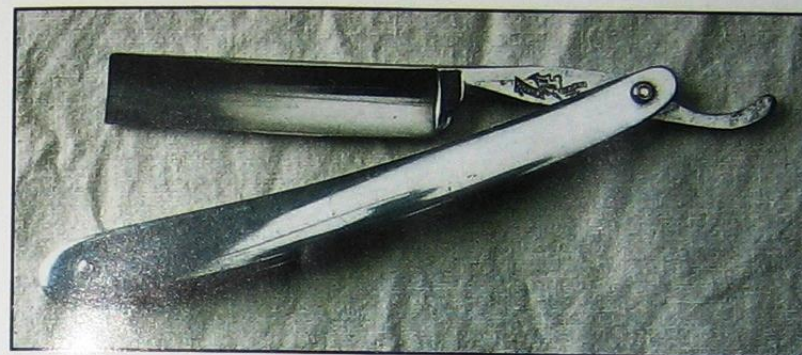
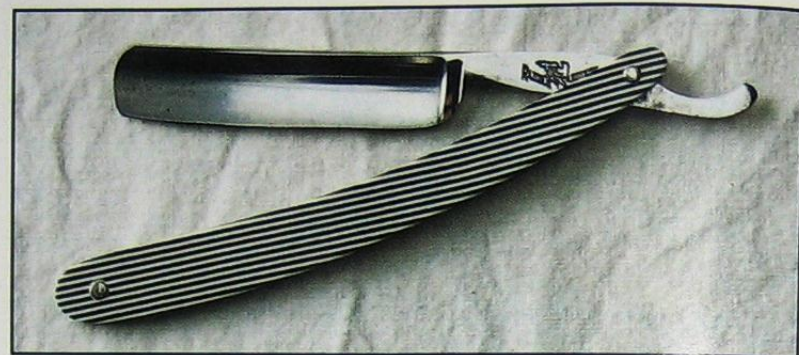
Celluloid is sensitive to heat. It will react or deteriorate when left too long in the sunlight. It will also interact with some types of chemicals, resulting in a ruined razor.

Celluloid could not be used to mimic everything in nature. It could not be used to successfully copy the iridescent quality of pearl or abalone. Of course, there are copies of pearl out there but they do not have the quality of the real thing.

The following collection of Union Cutlery Company razors shows the versatility of celluloid's use as a handle material. These are all from the Jack Durlin collection.



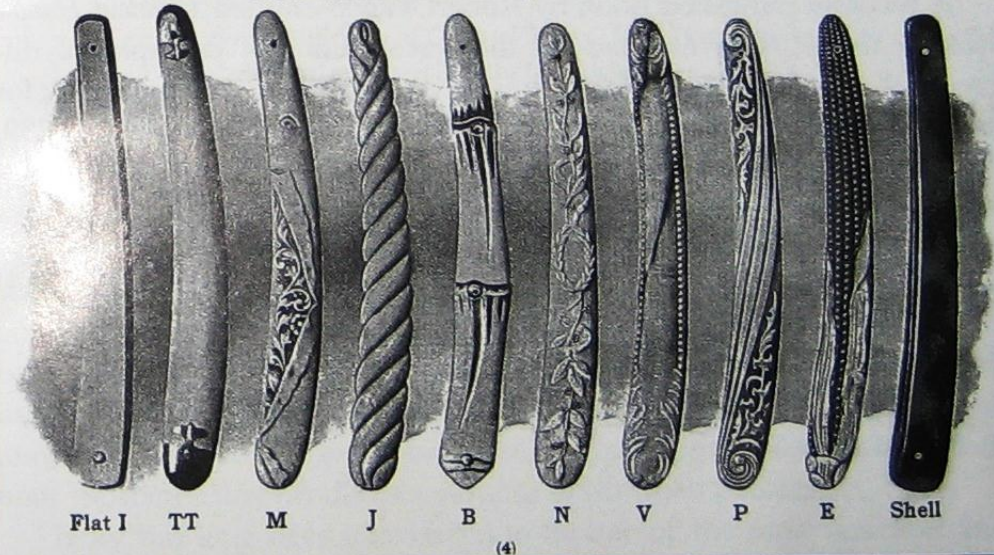






CELLULOID HANDLES

For Celluloid Handle, add 25 cents to price of razor in Black Handle
Order Celluloid Handles by letter as noted below



Torrey celluloid handle patterns around 1900. Robert Ternes Collection.

Celluloid handle patterns commonly available around 1900 were included in a Torrey Catalog (see below). Celluloid designs like these or similar to these were available from a number of razor manufacturers. Even when new, the artistic value of these handles was appreciated. Handles like these often added about 20% to the price of the same razor with black celluloid handles.

Our charts give collectors the opportunity to enhance the value of their razor. This is done by figuring in a number in the artwork value column (see appraisal chart section). Handles with common designs are still considerably appreciated. However, celluloid handle designs that are truly unique can send the value of a razor into orbit and completely off the charts.

I recently saw a razor sell on eBay for an "off the chart" price. It was a razor with a celluloid handle, a unique one certainly, of a snake climbing a tree to get a bird. The bid soared to over \$2,000!

Of course, just because the seller uses the term "rare" or "unique" in the description, does not mean that the item is truly special. These terms sometimes do not even mean that the item is unusual. Before you get really comfortable with bidding or buying in the rare or unique category, it is recommended that you become familiar with what is, in fact, common!

A recently published book by Robert Doyle entitled *Celluloid Handle Guide for Straight Razor Collectors* has the best selection of examples of different celluloid handles available. It is no doubt a great reference book for you to have in your library (available from Absolute Antiques, Box 1739, Pleasant Valley, New York).

Stag

Stag or deer antler handles are rather common among knives but not so common on razors. These handles are very tough, rough to the touch, and will withstand a good deal of abuse. They may be inlaid with a shield but are rarely carved. They are found on razors but are more rare than bone. They tend to darken with age and may well develop an attractive mellow patina.

Razor collectors, just as knife collectors, consider pieces with this handle material to have a special place in their collections.



Joseph Elliot's celebrated razor. Marked "V Crown R," it was made during the reign of Queen Victoria. It has stag handles and a nickel silver inlay. Mark Zalesky Collection.

Ivory

Ivory is a naturally occurring material generally thought to come from elephant tusks. It may, however, come from any number of different sources including walruses, whales, hippopotamuses, wild boars, and others. It is a dense tooth or fang material which is durable and certainly beautiful when used as a handle material on knives or razors. It lends itself to scrimshaw, inlay, or to a lesser extent, carving. It is durable and may yellow a bit as it ages. It has close, compact pores filled with a gelatinous substance that produces a glowing finish when polished.

Ivory has long been considered to be one of the most desirable and collectible handle materials. Even when the use of straight razors was in its heyday, ivory was found on only the most expensive razors. Even though it was rather plentiful, it was often twice as expensive as the celluloid version of the same razor, even though they looked just alike. Today's collector prizes his ivory razors as much now as when they were first sold.

The popularity of ivory certainly spawned some very good imitators. This has left many collectors confused and sometimes with a razor which they believed to be ivory, but was not. Some things to consider when trying to determine if a handle is ivory or something else include:

- Ivory handles are usually about half as thick as those of a celluloid look-alike.

- The inside surface of an ivory-handled razor will often have saw marks which have not been polished smooth. These can usually be seen without the aid of a glass.

- Elephant ivory will have a fine grain which runs the length of the handle. Often these grain lines are not perfectly straight. Celluloid ivory may contain lines; however, if you use a ten-power glass to examine genuine ivory, you generally can see a checkered design within the lines. The lines can also be used to distinguish between ivory and bone as bone will have a grainy or seedy look without lines.

- As ivory ages, it may take on a natural yellowing or patina which adds to its beauty. Cracks may also form around the pins. The cracks will almost always follow the grain of the ivory.

- Even though ivory may have been scrimshawed, inlaid, carved, or scrolled, it almost never was carved or embossed to the degree that the handle had a three-dimensional design as was common with celluloid.

- Ivory, like bone, will scrape instead of shave or curl when tested with a sharp knife.

- The ultimate test for ivory is the hot needle point test. When touched in an obscure place with a hot needle, celluloid will melt and ivory will not.



Jonathan Crookes of Sheffield marketed this beautiful carved ivory handled razor, circa 1850. Mark Zalesky Collection.



Ivory razors by Thomas Turner & Co., Sheffield, England. Mark Zalesky Collection.

Water Buffalo Horn

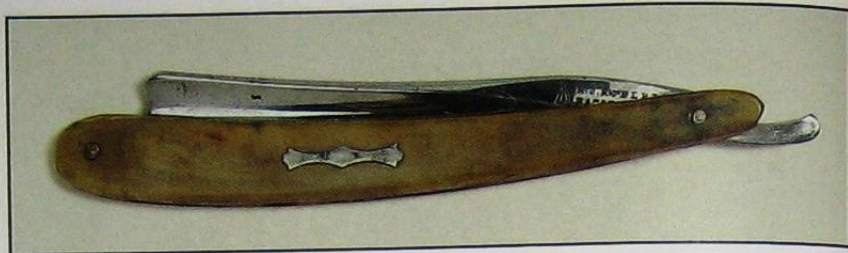
Generally all horn handles on razors are thought to be from the Asian water buffalo. The horn is black and shiny. It actually looks like a high grade of plastic. The material is tough and will stand up to the hot needle test used to determine ivory.

Horn may come in lighter colors such as yellow or green. It may be clear enough to let some light pass through. Sometimes it will have white streaks though it, suggesting it is probably cow horn.

Horn may have pressed or carved designs, as shown in the example below, which will add to the artistic value of the razor.



Horn handle, J.S. Holler & Co., "manufactured for America."



Water buffalo horn. R.J. Roberts. Dewey Whited Collection.



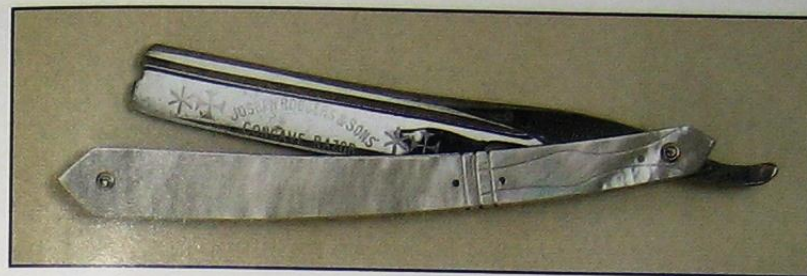
Greaves Pressed horn.

Mother-of-Pearl

Mother-of-pearl, often referred to as simply pearl, is a handle material made from the pearly iridescent internal layer of a mollusk shell. The shell was cut lengthwise. In order to be used for a handle, the shell had to be large enough that it could be flattened out to provide a handle length of five to six inches, the most common length for razors. Such shells were uncommon if not rare. This translated into a more expensive product.

Mother-of-pearl is a beautiful material. When held to the light it is translucent and will have colors reflecting through. This is a way of determining the genuine product. No imitation pearl handle will show color when reflecting light. It is also very fragile. If dropped or bumped it is likely to break or crack. It may be carved or just polished to a high sheen. Often, it was pieced and sometimes inlaid. Needless to say, it was difficult to work with.

Mother-of-pearl razors were sought after and treasured when new. They are among the most collectible handle materials found on a razor.



Pearl. Dewey Whited Collection.



Pearl. Wade & Butcher, gunstock handle. Dewey Whited Collection.



Pearl. M.F. Robeson. Dewey Whited Collection.

Abalone

Like pearl, abalone is a gastropod mollusk which has a shell lined with mother-of-pearl. The primary difference, so far as razor collectors are concerned, is that abalone shell is much darker in color. Razor handles made from this shell are much rarer than those of pearl. They are every bit as fragile as their cousins. The collector is most likely to find it used as an inlay as illustrated, instead of as a full handle. An abalone-handled straight razor will enhance any collection.



Abalone inlay. George Wostenholm, Sheffield, England. Dewey Whited Collection.

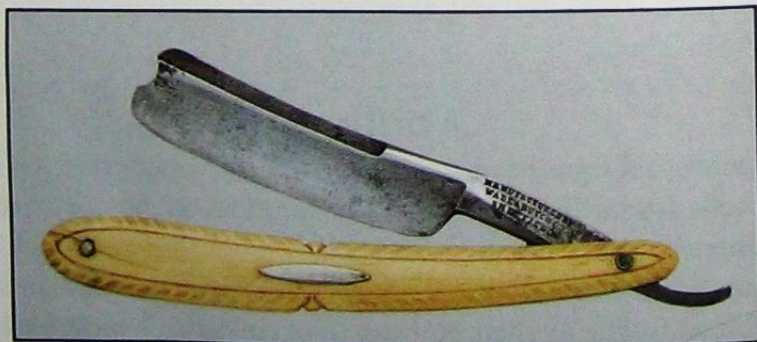
Bone

Bone is probably the most versatile natural handle material ever used on razors or knives. It is durable and can be worked in any number of ways to produce a lasting and attractive handle.

Generally, bone used for handle material came from the shin bone of a cow. However, other types of bone may have been used depending on availability. This is so rare in razors there would be little purpose attempting to differentiate between the types.

Bone is uniform in appearance and is generally fairly smooth. Close examination reveals pores. These become really apparent when you use glass. These pores are sometimes responsible for the irregular absorption of stain or dye. Even though it can be polished to a very nice shine, bone does not have the milky, creamy appearance of ivory. It also does not have the long straight grain that is usually evident in ivory.

Cutlery from all walks of life have long recognized the value of bone as a handle material. It can be jigged, dyed, and carved. It may be made to look rugged like stag or bark. If polished smooth, it takes on a classic appearance. It ages well and may take on a seasoned look for which many collectors add value.



Wade & Butcher, carved bone handles with nickel silver inlay. Mark Zalesky Collection.



Case Mfg. Co., Little Valley, New York. Handle is smooth, dyed, and painted. Dewey Whited Collection.



Bone. Pores are evident on this Tillotson, Sheffield razor handle. Note cracks do not follow the grain. Mark Zalesky Collection.

Tortoise Shell

These handles were made primarily from the shell of the hawksbill turtle. The mottled horny substance is polished into a brownish semi-transparent handle with yellow splotches of color showing through. Some manufacturers enhanced the yellowish color with gold paper backing.

This is a rather rare handle material. It certainly has not been used since sea turtles became a protected species. It wasn't used very much even in the 1800s. Even then it was rare enough to be imitated by using a colored cow horn. (Today, these old copies are collectible.) Later, celluloid was used to copy the look of tortoise shell.

Razors with tortoise shell handles are fairly rare. They will probably have changed color to a dark reddish brown and have lost much of their translucence. Even so, they will add interest to a collection.



Genuine tortoise shell. Vienna, England. Courtesy of Smoky Mountain Knife Works.



Genuine tortoise shell. Clovis.



Imitation tortoise shell. Shumate, St. Louis, Missouri. Dewey Whited Collection.

Genuine tortoise shell. American Products Co., Cincinnati, Ohio. Dewey Whited Collection.



Metal

Sterling silver is an alloy of 925 parts pure silver and 75 parts copper. This mixture meets the standards for silver set by the British government and recognized around the world. Look for a marking of "sterling" or 925 some place on the handle. Sterling silver was first widely used on razors during the 1890s. It sometimes has fancy embossed designs on the handles. It may also be plain.

Silver plate is a base metal electronically plated with silver that gives the metal the appearance of silver.

Nickel silver is a silver white alloy of copper, zinc, and nickel. It is sometimes called German silver. It appears to be silver but contains no silver.



This beautiful engraved sterling silver handled razor was made by J.R. Torrey, Worcester, CT, circa 1890. Mark Zalesky Collection.

Pewter

Pewter is a dull, gray, soft metal alloy of tin and lead which was commonly used to make flatware, cups, and steins during the 1700s and 1800s. It was sometimes used as inlays for razor handles.



This "double refined" cast steel, horn-handled razor is an excellent example of the use of pewter as an inlay. Circa 1840.

Aluminum

Aluminum is a bluish silver-gray metal which is easy to work and very light. It is reflective, attractive, and plentiful. Handles may be hollow, solid, or clad. It was first used on razors in the 1920s. The most desirable of these handles are those with fancy raised designs.



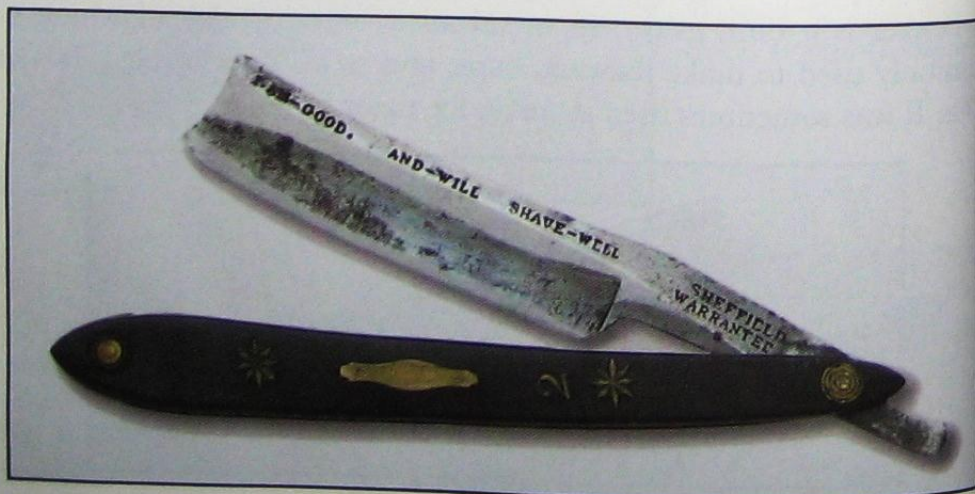
Aluminum handle. Dewey Whited Collection

Gun Metal

Gun metal is gray metal alloy of copper and tin sometimes used as base metal and sometimes used for solid metal handles.

Brass

Brass is an alloy consisting of copper and zinc. It can be polished to a nice yellow shine and is resistant to salt water and rust. It was relatively inexpensive, plentiful, and fairly easy to work with. It is not unusual to find ornate solid brass handles on razors or brass trim, pins, and shields.



Sheffield Warranted black horn with brass inlay, circa 1820.

Gold

Gold will rarely be found on razor handles. Its most common form will be as an inlay, a wash, or bolsters. However, someone will surely find a razor with solid gold handles. If you are fortunate enough to make such a find, take it directly to a jeweler who you trust for an appraisal!

Gold clad is a very thin sheet of gold bonded to a base metal.

Gold plate is a base metal electronically plated with gold which gives the handle the appearance of gold.

Gold washed is a process used on handles and sometimes on blades to highlight engravings in gold. The process was fairly common but mint examples are rather rare.



Top: Our President, black horn, gold washed with nickel silver inlay of Benjamin Harrison, 1890s. Bottom: Wade & Butcher pressed horn with eagle shield and scroll, gold washed, circa 1860s.



Gold plate on blade and gold border around the blade.



The gold inlays and bolsters of this Dubl Duck razor make it an outstanding collectible. Author's Collection.

Cracked Ice

This term is used to describe imitation mother-of-pearl. Both celluloid and modern plastics have been used for this. Neither have been able to capture the iridescent qualities of mother-of-pearl.



Cracked ice, The Genco Co. Author's Collection.



Cracked ice. Case's Ace. Dewey Whited Collection.

Composition

Composition refers to plastics manufactured with composite materials which add or enhance the characteristics of the resulting material.



Black composition with abalone inlay and design. Engels Werk, C. W. Engels, Germany. Dewey Whited Collection.

Slick Black

Slick black is a term sometimes used to describe a highly polished black plastic composition handle material.



Slick black. Dewey Whited Collection.

Hard Rubber

This rubber-based material was used on razor handles. It was flexible and came in black, reddish brown, and white. It will not resist the hot needle test. It will have the faint smell of burning rubber when touched with a hot needle or rubbed briskly.



Hard rubber, extra hollow ground blade, Sheffield. Author's Collection.

Bakelite

The second generation of plastics was invented in 1909 by Leo Baekeland. He called it Bakelite. The name became a registered trademark. It was made of a mixture of phenol and formaldehyde. Like celluloid, it must be protected from ultraviolet radiation.



Bakelite. Camillus Cutlery, U. S. A.

Wood

Wood-handled razors are arguably the rarest of razors. Although in the earlier years wood was commonly used for scales, it did not stand up well to the water and soap encountered in shaving or to time.

Wood-handled razors are fairly rare but generally not highly valued by most collectors. However, original wooden handles on category "1"

— pre-1820 razors, with paint still on them — are quite durable.

American hardwoods, at one time or another, were almost all used to handle razors. Although they tended to darken with age and use, hardwoods such as walnut, cherry, and maple were fairly common. Generally wood-handled razors can be dated prior to 1850.

Cocobolo is a very fine grained reddish brown wood found in Central America. It tends to turn almost black with use and age.

Ebony is a dense grained black wood from east Africa. It was often used for razor handles and sometimes for razors.



Wood. Mark Zalesky Collection.

Brass

Brass is an alloy of copper and zinc in variable proportions. It is gold in color.

Bronze

Bronze is an alloy of copper and tin. It has a yellowish brown color and many of the characteristics of brass.

Fiber

Fiber handle material is made from phenol-formaldehyde compounded with wood flour in order to reduce mold shrinkage and increase the strength of the handle.

Being able to determine an approximate date of razors is a vital tool in figuring value and collectibility. For example, a razor with horn handles that had sustained some damage may have a greater collector value than a later one with horn handles in perfect condition. In situations where age is a factor in determining value, it is important to have some landmark marks. Since razors were usually not dated, and since most changes in razor manufacture and design occurred over a period of time (even though the changes were not exclusive throughout the industry), approximations are generally the best we can do when dating a razor.

The following information is intended to help you determine the approximate date a razor was manufactured. Whenever possible, we have included precise dates that changes occurred.



These two old razors, pictured fully opened, are probably of Chinese origin in the 1700s, perhaps earlier. There is no brand or stamping evident.

Before 1800

Prior to 1800 blades and handles were wedge shaped. The razor was wide at one end and tapered to a narrower point near the end where the pin was placed. The blade was wedge ground and its edge was straight. The blade did not have a tang. There was often no monkey's tail on these razors. Wood, horn, bone, and sometimes ivory and tortoise shell were used for handle materials. Regardless of material, the surface of the handle was flat. The handle edges or perimeters were sometimes beveled. Pins were generally iron but sometimes brass. In the reasonably rare cases of razors of this era which had a shield inlay, the inlay was a hand-hammered metal made of brass or iron.

Cast steel was invented by Benjamin Huntsman of Sheffield, England in 1740. Razors manufactured from 1740 to 1830 were sometimes marked with the words "Cast Steel" or "Warranted" to indicate the type of metal used in manufacture.

Generally, these razors are pretty crude, at least by today's standards, but then how will you look at age 200?



Top: Clear horn handles, Christian Warranted, England, circa 1790 - 1800. Bottom: Mottled horn handles, Harwood Warranted, England, circa 1800. Mark Zalesky Collection.



Top: Horn handles, Fondu, possibly French, circa 1780 – 1800. Bottom: Hackworth Warranted, circa 1780 – 1800. Mark Zalesky Collection.



Clear horn, Amsterdam "German steel," pewter inlay, circa 1800.

1800 – 1810

There was little change in the manufacture of razors during this time. Mother-of-pearl and genuine stag began to show up as handle materials. Because both these materials had to be cut, sanded, and polished by hand, they were not common. Very few of these survive today. During this time period, a shoulder, something of a tang, and a monkey's tail began to develop.



Beautiful carved pearl, Barker & Co., circa 1810 – 1820. Mark Zalesky Collection.



Top: Horn handles, G. Smith, Ancier Fondu (French for cast steel), circa 1750 – 1800 (?). Bottom: Horn handles, Shepherd (possibly English), circa 1780 – 1800. Mark Zalesky Collection.

1810 – 1820

The era from 1810 – 1820 realized some subtle changes in the manufacture of razors. The trend towards a shoulder on the blade continued to develop. The overall size of the razor began to shrink. Handles began to be slightly curved and the shape became more rounded, replacing the earlier flat, straight design. The first decorated handles in the form of a pressed horn arrived during this time period. A small “traveler’s razor” was introduced during this decade.



Top: Clear horn with silver shield, Hives Warrant, circa 1800 – 1810. Bottom: Clear horn, N. Birks, circa 1800 – 1820. Mark Zalesky Collection.



Top: Horn handles, Barber, England, circa 1820s. Bottom: Wade Butcher, circa 1820s. Mark Zalesky Collection.

1820 – 1830

This decade saw few widespread changes, but the changes it did see would impact razor manufacturing for years to come. Probably the most significant was Michael Faraday’s discovery of a technique of producing “silver steel.” His discovery allowed the addition of silver to steel at a proportion of 99.98% steel and .02% silver. This was heralded as an improvement in the quality of steel. We suspect the greatest improvement was in the appearance of the metal and the demand for the “new steel” razor.

A new hollow grinding was introduced around 1825. Razor cutlers spent about 60 years refining the process.

Fluting, which is 40 ribs per inch filed across the top of the razor, began being added during the decade. These were also known as “humps.” They contributed so much to the shaver’s ability to hold on to a razor that they can be found on razors throughout the remainder of straight razor history.

During this time period, another style of razor surfaced that went in an entirely different direction from the more streamlined, lighter razor. This trend was toward a heavier, longer wedge-shaped blade, the largest of handles and blades stamped with slogans such as, “For Barber’s Use” and “Improved Silver Steel.” The trend lasted only about a decade.

Also during this decade, English cutlers began adding a sign of the monarch on their razors. This was over or under the ID mark they were required to stamp on their razors. It was the initial of the monarch, followed by a crown, followed by an “R” for royal. This helps date the razor in that markings “G” crown “R” meant for King George III between 1820 – 1830; “W” crown “R,” William IV, runs from 1830 to 1837; and “V” crown “R,” Queen Victoria, dates the razor from 1837 to 1901.



Mottled horn handle, H. James Johnson, 1820 – 1830. Mark Zalesky Collection.



Mottled horn handle, Warranted, circa 1820.



Black horn handle, G. B., circa 1820 – 1830.



This razor can be dated to the reign of George IV, 1820 – 1830. Note markings: "G" for George IV, the crown, and "R" for royal. Author's Collection.

1830 – 1840

This time period saw the further development of the razor's blade. The blade tang further evolved into a separate identifiable blade part. Notched blade points were a choice for the customer. Etched blades were popular. Blades etched with slogans such as "The Celebrated Razor" and "Old English" were fairly common. Cast steel was pretty well replaced by silver steel during this period.

Slogans were pressed into the middle sections of horn handles. Handles became even more bow shaped.



Top: Black horn handle, silver steel blade, Joseph Elliot. Bottom: Mottled horn handle, pewter shield, James Barlow & Son, England.



Joseph Rodgers Razors, circa 1830 – 1840.

1840 - 1850

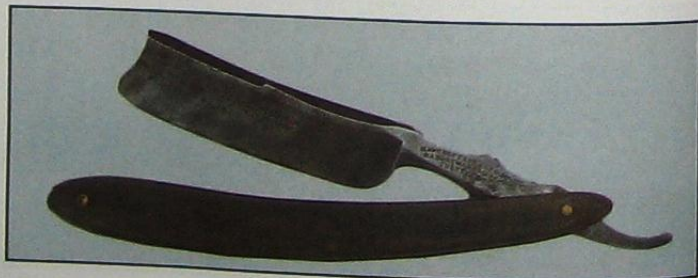
Razors with massive horn handles were introduced about 1840 and were commonly available until about 1870. Some, of course, were manufactured even later. These could well have been responsible for the "meat chopper" nickname.

Penning developed. Smooth bone, horn, and ivory handles were drilled and inlaid with silver pins. These were used to make designs on the razor handles. Some of the designs were intricate enough to use several hundred pins.

Photo etching of the flat part of wedge blades became popular through the 1860s. Scenes and beautiful patterns were often the subject of these etchings.



Note these excellent examples of penning.



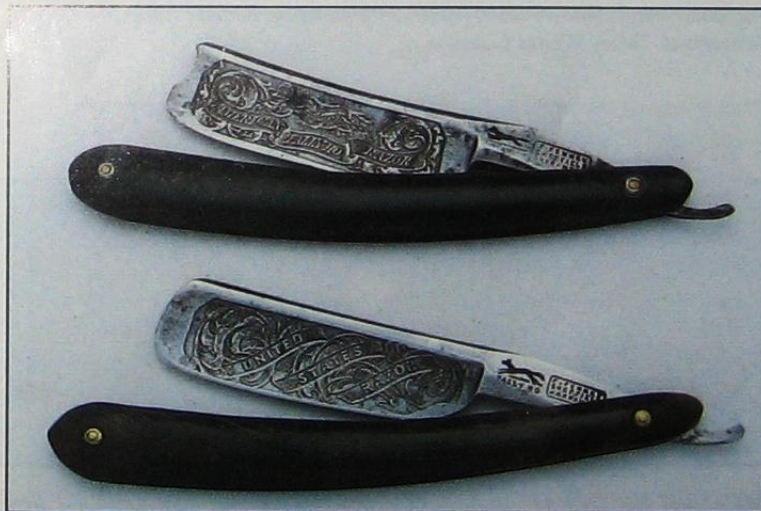
Hawcroft & Pearson, Razors Warranted, circa 1840. Mark Zalesky Collection.



F. Fenney.



F. Fenney.



F. Fenney.

1850 - 1870

This was the zenith period of the old style razors. The wedge-shaped blade was still popular and its flat surface was utilized to its fullest by cutler artists. Company name brands began to appear on blade tangs. The top edge of the blade was sometimes worked with fancy designs.

The frameback razor was introduced and immediately gained popularity. This razor design had a heavy frame along the top with a very thin blade attached beneath. This blade was not removable.

Almost every natural handle material which could be used on a razor was. Razor handles often contained scenes, inlays of escutcheon plates, advertising, and semi-precious stones.

Celluloid was introduced into the marketplace in 1868.



Frameback razor. Note the heavy frame along the top of the blade. Jacques LeCoultré, Switzerland. Dewey White Collection.



Gold washed clear horn handle, B. J. Eyre, pressed with Washington's bust and scene work, 1860s. Mark Zalesky Collection.



Wade & Butcher, General Robert E. Lee, Civil War.



B. J. Eyre, 1860s, "Washington and Independence."



Joseph Smith Union razor, Civil War era.

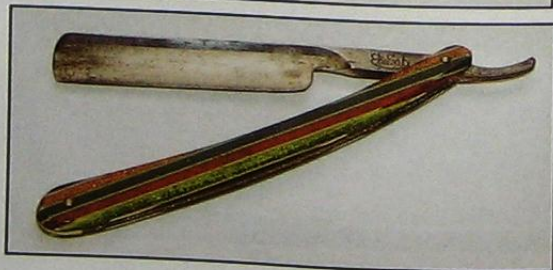
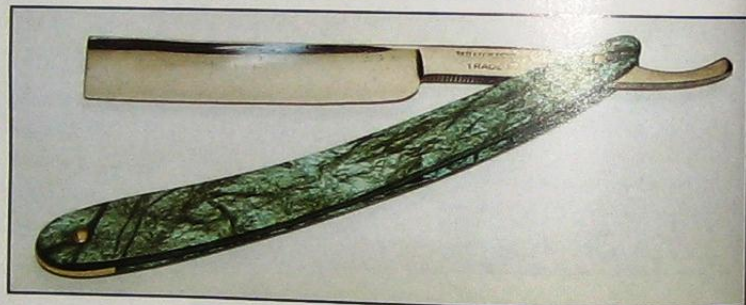
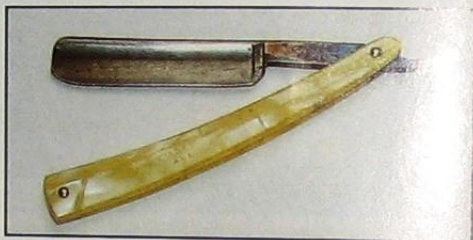


Top: Wade & Butcher, Civil War. Bottom: Wade & Butcher, 1850 - 1860. Mark Zalesky Collection.

1870 - 1880

Razor handles made of celluloid became common during this period. Its versatility caused celluloid to take the place of many natural handle materials. Beautiful and unusual razors hit the market as razor artists experimented with this new material.

The hollow ground blade was most common, displacing the wedge as the predominate blade style. Handmade razors were often stamped the blade to compete with machine-made hollow grinding.



Dewey Whited Collection.

1880 - 1900

Ornate silver handles became popular between 1880 and 1900. The customer was faced with a wide range of choices of beautifully designed silver razors.

Machine forged blades became predominate. Manufacturers producing hand-forged blades fought back by imprinting slogans such as "Hand Made" and "Hand Forged" on the blade.

A process was developed where hollow ground blades could be photo etched much the same as the wedge blade. Blade faces again became beautiful and were used for advertising. Some received a gold wash to enhance their appearance. The buying public loved it!



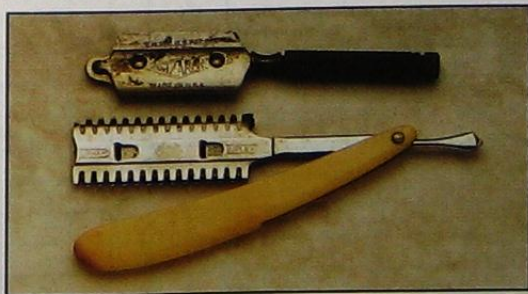
Gold washed pressed clear born, "Superior Razor," 1890. Mark Zalesky Collection.

1900 - 1920

Celluloid was now king of the handle materials. It was used to copy almost everything from nature. Bakelite, the second generation of plastics, was discovered, with properties which were more stable than celluloid.

Replaceable blades were reintroduced. Their first use was on surgical razors.

The military issued straight razors to WWI soldiers. Safety razors began catching on.



Early versions of safety razors seemed to not want to abandon traditional designs.

1920 - 1930

Aluminum was introduced as a handle material. It was produced competitively with celluloid. Buyers wanted it — the fancier the better. Manufacturers rose to the occasion.

The American market lost much of its attractiveness to Europe. Some of the established knife companies began to expand their selections or add them to their lines.



Aluminum handle. Dewey White Collection.

Razor Dating at a Glance

Dating razors is approximate at best. This chart should be used only as a general guide.

Enhancement code	Code x 2					Code x 1.5					Code x 1					Code x .75	
Approximate era of mfg.	1740	1750	1800	1810	1820	1830	1840	1850	1860	1870	1880	1890	1900	1910	1920	1930	1940
Cast steel marking																	
Engraved																	
Warranted mark																	
Silver steel mark																	
Celebrated																	
Straight handle																	
Carved handle																	
Pressed horn handle (full)																	
Grooves impressed on handle																	
Barber's use																	
Monkey's tail																	
Old English blade etch																	
Detailed face blade etch																	
Patriotic theme																	
Sovereign markings																	
Manufacturer's markings																	
Brand name																	
Well-defined																	
Meat chopping blades																	
Ornate blade tang																	
Notched blade points																	
Wedge ground blade																	
Light hollow ground blades																	
Hollow ground blades common																	
Frameback blade																	
Worked back																	
Dimpled/fluted tang																	
Gold washes																	
Silver washes																	
7 day sets																	
Ornate handles																	
Celluloid handles																	
Molded celluloid handles																	
Wood handles																	
Bone handles																	
Stag handles																	
Silver handles																	
Aluminum handles																	
Picture handles																	
Bakelite handles																	

Factors That Determine Collector Value

When we consider the things that determine collector value, we find there is an enormous number of factors that could have an effect. However, the major factors to consider are the ones previously discussed and their varying degrees of influence on collector value. With this in mind, we have devised a simple formula that is easy to manipulate in finding the collector value of collectible razors.

The razor's brand name and country of origin are major items in determining value, as well as being the source of identification. American-made brands rank higher in value to the American collector than most imports. Those manufactured by outstanding gun or cutlery firms (such as Remington or Case) are at the very top of the list. One reason for this is straight razors have ceased to be manufactured in the United States. Although there were hundreds or even thousands of American manufacturers, this country was never the world's top producer of straight razors. Subsequently, these razors are generally rarer and more collectible.

During the 1800s, England and Germany commonly supplied the U.S. with the bulk of its straight razors. Later, German-made razors were the most common. Both countries were host to some great firms and produced razors that rank very high in collector value. Other countries, too, produced some impressive razors. To be thorough in your collecting efforts, don't overlook the ones made in foreign countries. The razors produced in many of these countries have a surprisingly high value to some collectors.

Even though there are those who will loudly disagree with us, we believe only brief notice should be paid to the different styles and sizes of straight razors. Size, shape, and blade design all evolved within the same basic straight razor pattern. Generally, the differences do not appear to play a major role in the collector value of the straight razor.

Of course, there are exceptions to this rule. A notable one is that of the old great meat chopper model from the 1820s. This razor arguably bears more resemblance to a meat cleaver than to a straight razor. (Perhaps this tells us something of its effectiveness!) Collectors who seek only this style of straight razor will indeed pay a premium. Earlier straight razors (mid-1700s - 1820) may be valued up to two to four times that of a later, comparable razor by the same manufacturer.

You will note that in our appraisal scales we have added an age adjustment step to better assist you in determining the value of older razors.

As straight razor collecting evolves, we predict that even more specialties will surface. Collectors who are interested in purchasing and collecting razors with particular characteristics will invariably cause those characteristics to impact the overall value of razors.

However, handle material and the artwork and design of the handles are other matters entirely! The genuine natural materials that were used for handles add significantly to the razor's value. The rarer the material today, the higher the collector value of the razor. Materials common at the time of manufacture often have become uncommon since. Ivory, for example, has become about as scarce as hen's teeth or frog hair. However, during the heyday of the straight razor, the use of ivory was not unusual at all. When it comes to value, the relatively modern straight razor with plastic handles has little in common with the razor that has scales of the scarce natural materials from the past. The type of materials used to handle the old straight razor undoubtedly plays a significant role in establishing its collector value.

The more prized and expensive razors of yesteryear had handles which were ornately designed. These designs were produced by some of the most highly skilled artisans of their day. This was when computer design and etching were undreamed of. The handle designs and etchings were often done one at a time. They were one-of-a-kind razors because of the elaborate work of the artist.

The art to which we refer includes any carving, scrimshaw, painting, or design on the handles. Scrollwork or designs on the blade and monkey's tail should also be included in this category. Ornate bolsters or tip pieces, inlays, and even advertising all add to the artistic value of the old face scrapers.

Since artwork is an added decoration, it can be graded separately and in addition to the value of handle materials. The type of the artwork and the skill of the artist are factors in determining the value added by the artwork. Your best and most critical judgment must be utilized in noting the type and quality of this work. The skill of the artist inevitably adds to or subtracts from the value of the enhanced razor.

Remember, these pieces were an owner's source of pride. They were expensive in their day. They were considered special and were treated as such. Today's collector should recognize these ornate razors are accustomed to special treatment and should continue the practice.

The experienced appraiser of the artwork found on ornate razors

would feel right at home in the company of one who evaluates scrimshaw or cameos. It could literally take years to gain the experience and do the research required to be recognized as an authority.

However, such skills are not absolutely required by the collector. They can tell you what they like, why it appeals to them, and generally just what they are willing to pay for a piece that fits their desires. Part of the fun of collecting is to collect what you like. Judging from their collection a lot of collectors seem to be doing pretty well for themselves.

The value of experience should never be underestimated. A beginning collector should always be willing to seek the advice of the experienced collector before jumping in with both feet.

Some of the more common types of decorative artwork are listed below. We consider these to be somewhat in the order of the value collectors assign to them, from most valued to least.

Sculpture	Pewter inlay
Carving	Pearl cover and tang
Gold inlay	Fancy bolsters
Unusual 3-D design on handles	Plain bolsters
Gold wash	Jimps
Silver pin inlay	Hammered tang
Embossed silver	Blade etching (elaborate)
Embossed design	Blade etching
Pressed design	Blade notch
Scrimshaw	Worked blade back
Gunstock handles	Pin studding
Historical decorations	Deco designs
Picture window	Script
Silver inlay	Colorful
Abalone inlay	Advertising art
Pearl inlay	Logo art

We believe that this area needs a bit more fine-tuning, so the ranking will be adjusted into the following categories: unique, exceptional, superior, very good, average, minimal, and plain.

The condition of the razor will be considered as the last factor used in the appraisal chart. Since by this time we are near to being certain that straight razors will never be used again in our homes for private shaving

we will not even consider relegating them to such chaste ratings as mint or excellent. Having observed the casual consideration collectors show for condition, unless it is damaged beyond repair, we have decided that a minimum amount of rating and fine-tuning is all that is necessary.

Of course having said this, you should be aware that the mint or near mint example should and does command an appreciably higher value than the same razor in lesser condition.

For maximum ease in the operation of the appraisal formula, we have all condition stages falling directly into three broad categories: the good, the collectibles, and the parts razor.

The good will contain no conspicuous or highly visible flaws, especially none that cannot be erased by an expert repair job.

The collectibles can show a small amount of rust, pitting, stain, fading, shipping, cracking, and wear, as long as it does not seriously detract from the instrument's overall appearance after restoration and display.

The parts razors are generally considered razors that are damaged beyond repair. Yet, even the parts razors have some value. They usually contain parts that can be salvaged and used in other razors for repair. They sometimes contain the parts needed to complete a damaged razor and turn it into a beautiful instrument.

In our opinion, the factors having the most influence and importance on determining the value of a straight razor are

Brand name and origin
Era of manufacture
Handle material
Artwork
Condition

By utilizing these five areas, we have constructed the chart on pages 82 and 83 and devised the following formula for finding an old straight razor's comparative collector value. We sincerely believe that this deduced collector value will be a workable one that will protect the collector from paying too much or selling too cheaply. It was devised after years of market experience and gathering and checking statistics. We believe it will be as close, if not closer, to a true collector value than any other razor scale available. At the very least, if utilized properly, it should serve to keep you out of trouble.

Appraising Your Razor

A walk through, utilizing our appraisal chart and our listing of razor companies, should be instructive in properly determining the value of your razor. Let us look at each category:

- **Brand Name and Origin Base Value:** This is the value for a plain razor, with plastic handles, no artwork, in collectible condition. This is the value to which enhancements in handle material, artwork, and condition will be added or subtracted. To determine this value for your razor, just look up the name of the razor in our Listings of Companies and Base Values.

- **Era of Manufacture:** Determine the approximate date your razor was made. To determine the code value, multiply the base value by the era of manufacture and carry that value to step (c) as your enhanced base value.

- 1740 – 1820 (2)
- 1820 – 1870 (1.5)
- 1870 – 1930 (1)
- 1930 – 1950 (.75)

- **Handle Material Value:** This value is determined by multiplying the enhanced Base Value of your razor $[(a) \times (b)]$ by the handle material percentage found on the appraisal chart. Convert this to a dollar value.

- **Artwork Value:** This value is a bit subjective, but by studying the artwork listing, from most valued types of artwork to the least, you can determine if the artwork on your razor is exceptional, superior, good, average, minimal, plain, or nonexistent.

In an effort to assist you in determining the artwork percentage value of your razor, here are definitions of the terms we use:

Nonexistent (0%): This razor will have no artistic enhancement. The handles will be a solid color and the blade will have only a brand etch.

Plain (100%): The blade or handle may have an imprint or brand etching. There is little that is special or artistic about this razor. It will have no more than two of the enhancements listed.

Minimal (200%): The razor may have a basic blade etch, a notch, jimp, and perhaps an inlay, wash, or embossing. It should have at least three to five of the enhancements listed.

Average (300%): This razor should be well dressed and have a special feature. It may have more than five of the listed enhancements. At least

two of the enhancements should come from the top half of the list.

Good (400%): This razor merits more than cigar box storage. It's fancy and pleasing to look at. It may have only five or six of the listed enhancements but they are very unusual. For example, outstanding celluloid handles with strap bolsters and a nice blade etch would probably place a razor in this category. In fact, one would probably hesitate before pricing it.

Superior (550%): This is the level of an investment grade razor. It is special in every way. Its handles are among the best quality and it's decorated to match. A detailed blade etch with a worked blade back or perhaps nice scrimshaw or a carved handle should be expected.

Exceptional (650%): This is investment grade plus. The amount one would pay (or feel justified in asking, in case one gets lucky) is ample evidence of this. It is doubtful this razor was ever used for shaving. It was probably a gift for someone special and cost a great deal even when new. It may have the owner's name etched or imprinted either on the blade or in the handle. It may have belonged to the hero of some Civil or even Revolutionary War conflict. It's so special that only a very few friends and associates would have you have it. Of course you paid too much for it but you had to have it and you'd do it again.

Unique (off the charts): As I watched an eBay straight razor auction on which I had generously placed a \$200 bid (a celluloid razor of a design I had not seen before) sell for over 10 times my bid, I realized that it was necessary to add a category to our artwork values. Unique can be almost any feature that makes the razor uncommonly special. Often this feature is a handle design, special inlays or bolsters, or perhaps a blade design. In any event, the value of this special feature lies between the seller and buyer. Indeed it takes things "off the charts."

To obtain the value of the artwork category, simply multiply the enhanced Base Value $[(a) \times (b)]$ times the artwork percentage which you have determined fits your razor's artwork. Convert this to a dollar value.

- **Condition Value:** This is the most subjective category of evaluation. You must determine the condition of the razor and where it falls between barely parts (junk?), 10% and good (great?), 150%. We use the term "Collectible" to describe the middle range of 100%. You are not stuck with the three percentage categories. For example, you may determine

that your razor may be Collectible+ at 125% or Collectible- at 80%. A parts+ razor might be rated at 48% or an obviously superior piece could go off the charts at Good+ 175%.

Look your razor over closely. Review the categories described by the chart and determine the razor's percentage condition. (Be honest.) When you have done this, you are ready to determine the Collector Value of your razor.

- **Collector Value:** Simply take the Handle Material Value and add it to the Artwork Value. Then take the sum of these two values and multiply it times the Condition percentage. When you convert the percentage figure to a dollar amount by marking off two places and putting a decimal point in place, you have the Collector Value of your razor.

If your figure seems out of line, check your math. If there are mistakes in your math, check on your appraisal in each category, make revisions, and repeat the process.

Now, let's walk through this with the following example (calculated examples are scattered throughout the Listings of Companies and Base Values):



Courtesy of the Mark Zalesky Collection

W. Greaves & Sons Sheath Works

(a)	(b)	(c)	(d)	(e)	(f)
\$20.00	1830s x 1.5 = 30	Pressed horn 30 x 300% = \$90.00	Pressed horn design - 1/2 handle 30 x 300% = \$90.00	Collectible 100%	\$90 + \$90 = \$180 \$180 x 100% \$180.00

- (a) Brand and Origin Base Value
- (b) Age Adjustment Value
- (c) Handle Material Value
- (d) Artwork % Value
- (e) Condition % Value
- (f) Collector Value

Step 1: Brand and Origin. W. Greaves & Sons Sheath Works (look up the company in our Listings of Companies and Base Values). The base value is \$20.00 (a).

Step 2: Age adjustment. Determine era of manufacture — 1/2 pressed horn handles and the general look of the razor places it sometime in the 1830s. Age adjustment is 1.5. Take the base value \$20 times 1.5 = \$30.00 as the enhanced base value.

Step 3: Handle Material. The handle material of this razor is pressed horn. The percentage investment value for pressed horn is 300% (b). Multiply your enhanced base value (\$30.00) times your Handle Material Value (300%) and you have a figure of \$90.00 (A).

Step 4: Artwork. A pressed horn handle for its day was not exactly uncommon but it was "kinda special." We are considering it to be about average. We multiply the adjusted base \$30 times average artwork (300%) = \$90.00 (B).

Step 5: Condition. A close examination reveals light stain on the handles — nothing serious. We determine the condition Collectible, or 100% (e).

Step 6: Collector Value. To determine the Collector Value, add the (A) Handle Material Value (\$90.00) to the (B) Artwork Value (\$90.00) = \$180.00 (C). Then multiply this total (\$180.00) by the Condition percentage (100%) (e). This equals \$180.00. The Collector Value of the razor is \$180.00 (f).

Simply put: Base value (20) x age adjustment (1.5) = 30
 \$30 x handle material (300) = \$90
 Enhanced base \$30 x artwork (300) = \$90.00
 The sum of these values (180) times condition value, 100% = \$180.00
 Collector Value.

Appraisal Chart

To find the Collector Value of your razor, multiply (a) times (b), then multiply that enhanced value times (c) first, and then (d). Add the two answers and multiply this sum times (e). The answer you get is (f), your Collector Value.

(a) Brand and Origin Base Value	(b) Age Adjustment Value	(c) Handle Material % Value
Look up your razor in the Listings of Companies & Base Values and note the base value (a) here.	Determine the age of your razor and multiply it times the age category adjustment.	Find your handle material, determine its percentage value, and multiply it times the enhanced base value [(a) x (b)]. Multiplying, convert your percentage answer to a dollar value.
	1740 - 1820 - base x 2.0	Handle Material % Value
	1820 - 1870 - base x 1.5	Carved Pearl 55%
	1870 - 1930 - base x 1.0	Ivory 55%
	1930 - 1950 - base x .75	Tortoise Shell (1 piece) 50%
		Silver 50%
		Abalone 45%
		Pearl (over 3 pieces) 40%
		Stag 40%
		Bone 35%
		Unfinished 35%
		Unfinished 35%
		Unfinished 30%
		Aluminum 35%
		Celluloid 30%
		Colorful 30%
		Picture/Advertising 30%
		Solid Color 27%
		Cracked Ice 25%
		Horn 30%
		Pressed Horn 27%
		Clear 25%
		Dyed 20%
		Black 17%
		Carved Wood 15%
		"Slick Black" 15%
		Composition 15%
		Bakelite 15%
		Hard Rubber 15%
		Wood - smooth 15%
		Modern Plastics 10%

Appraisal Chart

(d) Artwork % Value	(e) Condition % Value	(f) Collector Value
Select the percentage that best describes your razor's art and multiply it by the enhanced base value [(a) x (b)]. Convert your percentage answer to a dollar value.	Select the percentage that is nearest to your razor*. (You may rate your razor between the described percentages, i.e. 125%.)	To determine the Collector Value of your razor, now add the dollar amounts you found in (c) and (d) together. Multiply that sum times the condition value you determined in (e). This gives you the Collector Value of your razor (f).
Unique (off the charts) 650% Exceptional 650% Superior 550% Good 400% Average 300% Minimal 200% Plain 100% Nonexistent 0%	Good 150% Collectible 100% Parts 10% Good has no visible or outstanding flaws that cannot be erased or repaired. Collectible has some flaws that do greatly detract from the shape, artwork, or finish. Parts are unrepairable but some have value as salvage parts.	*Condition percentage value standards should be somewhat relaxed when applied to pre-1830 razors, but very strict when applied to post-1900 razors. Formula (see p. 81): $[(a) \times (b)] \times (c) = A$ $[(a) \times (b)] \times (d) = B$ $A + B = C$ $C \times (e) = (f)$
The evaluation of artwork is very subjective. The usual types of artwork found on razors are listed below in descending values. The quality of the artwork as well as the type, plays a role in determining its value.		
Sculpture Carving Gold inlay Unusual 3-D design on handles Gold wash Silver pin inlay Embossed silver Embossed design Pressed design Scrimshaw	Gunstock handles Historical decorations Picture window Silver inlay Abalone inlay Pearl inlay Pewter inlay Pearl covered tang Fancy bolsters Plain bolsters Jimps	Hammered tang Blade etching (elaborate) Blade etching Blade notch Worked blade back Pin studding Deco designs Script Colorful Advertising art Logo art

Since parts of this system are subjective, the determination of the value of some aspects of the razor depends on the collector. Different values may be arrived at by different collectors for the same razor. If the values of each category agree, however, there should be no reason the final calculation should not agree. The determination of the subjective values leaves room for negotiations and dickering. It would not be nearly as much fun if everything was cut and dried. So, be cautioned, the values are not set in stone. They should not be. The taste of collectors varies from person to person as to the way they value different parts of a razor. For example, while one person may find artwork of a nude to be beautiful, another may be offended by it. The subjective evaluation of the razor may differ between the two collectors.

If you use our evaluation system with care, you will find that it works well as a guide. It should provide you with a reliable comparison collector value of the razors you inspect.

And remember our advice...collecting is supposed to be *fun*!

Listings of Companies and Base Values

* Indicates photo and appraisal chart are shown in this chapter.

Company	Base Value
3 B Co.; Akron, OH	\$15.00
A 1, A. Witte; England	\$12.00
AAA 1, A.J. Jordan; England	\$12.00
Abdoo, T.; Germany	\$10.00
Abercrombie & Finch; NY	\$15.00
Abound & Boosmara; Germany	\$10.00
Abrams, G.D. & Sons; Wayland, NY	\$12.00
A.B.T. Co. (Aerial); USA; 1912 - 1950	\$26.00
A.C.M. Co. (Aerial); USA; 1912 - 1950	\$26.00
Adair Bros. Supply; England/USA	\$12.00/\$14.00
Adair, Charles W. & Co.; Danville, IL	\$14.00
Adams; Germany	\$12.00
Adams & Sons; USA/Germany	\$10.00 (USA)/\$12.00
Adams, Charles; USA/Germany; 1889 - 1957	\$14.00 (USA)/\$12.00
Adell Mfg. Co.; England/US; 1920 - 1940	\$13.00
Adelsdorfer Bros.; Germany	\$11.00
Adelsdorfer, John C.; Germany	\$11.00
* Admirals; England/Germany/RI	\$16.00/\$14.00/\$16.00



Courtesy of Smoky Mountain Knife Works.

The Admirals, Germany, using Sheffield steel

(a)	(b)	(c)	(d)	(e)	(f)
\$16.00	x 1	Candy stripe celluloid 16 x 300% = \$48.00	Engravings of Admirals Dewey, Schleg & Sampson, molded handles 16 x 300% = \$48.00	Collectible-90%	\$48 + \$48 = \$96 x 90% = \$86.40

Company	Base Value
Adolphus Cutlery; Germany/England; 1882 – 1891	\$11.00/\$13.00
* Aerial Cutlery Mfg. Co.; WI; 1912 – 1950	\$26.00
Aesculap	\$12.00
Aevas Razor Co.; Germany	\$12.00
Agard Hardware Co.; Torrington, CT	\$14.00



Courtesy of Smoky Mountain Knife Works

Aerial Cutlery Mfg. Co.; Marinette, WI

(a)	(b)	(c)	(d)	(e)	(f)
\$26.00	x 1	Clear celluloid 26 x 300% = \$78.00	Pictures of four ladies, 20s style 26 x 200% = \$52.00	Collectible 100%	\$78 + \$52 = \$130 x 100% = \$130.00

A.H.A. Co.; WA	\$14.00
A.I.C. (Allegheny Instrument Co.); Allegheny, NY	\$16.00
Akers-Britton & Co.; IN; 1930 – 1935	\$14.00
Akron, K. & J. Co.; Akron, OH; 1911 – 1918	\$15.00
Albert & Meyer; Germany/MD; 1875 – 1900	\$12.00/\$13.00
Albert Schmidt Nachf, J.; Germany	\$16.00
Albion; 1875 – 1890	\$12.00
* Albrecht, F.W., Barber Supply House; Akron, OH; 1920 – 1940	\$16.00
Albright, John; Hanover, PA; 1922 – 1927	\$14.00
Alcapisi, J.P.; Schenectady, NY	\$15.00
Alcoso Stahlwarenfabrik; Germany; 1933 – ?	\$12.00
Aldam & Co.; England	\$14.00



Courtesy of Smoky Mountain Knife Works

F.W. Albrecht's Barber Supply House; Akron, OH; Blue Steel, Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$16.00	x 1	High relief silver 16 x 500% = \$80.00	High relief floral design 16 x 400% = \$64.00	Good 150%	\$80 + \$64 = \$144 x 150% = \$216.00



Joseph Allen & Sons; England

(a)	(b)	(c)	(d)	(e)	(f)
\$16.00	x 1	Celluloid ivory 16 x 250% = \$40.00	Ornate handle, engraved blade 16 x 350% = \$56.00	Collectible+ 110%	\$40 + \$56 = \$96 x 110% = \$105.60

Company	Base Value
Alldis, J.; 1875 – 1900	\$11.00
Allegheny Instrument Co.; Allegheny, NY; 1920 – 1940	\$16.00
Allen, E.T.; San Francisco	\$16.00
* Allen, Joseph & Sons; England; 1864 – 1925	\$16.00
Alliance Cutlery Works; Philadelphia, PA	\$18.00
Allison; USA/Germany	\$14.00 (USA)/\$12.00
Alloway & Sons; Salem, MA	\$14.00
* Alp; Amsterdam/Germany	\$14.00/\$12.00



Alp

(a)	(b)	(c)	(d)	(e)	(f)
\$12.00	x 1	Black horn 12 x 200% = \$24.00	None 0	Collectible- 90%	\$24 + 0 = \$24 x 90% = \$21.60

Company	Base Value
Alpha Razor Co.; Chicago, IL	\$15.00
Altenbach & Sons; Germany	\$12.00
Althoff, Henry; Geneva, NY	\$14.00
Alwin; Germany (Ontario Cutlery, NY); 1920 - 1935	\$14.00/\$20.00
Amco-Royal Crown Instrument Corp.; Germany; 1945 - 1960	\$12.00
American Barber Tool; Philadelphia, PA	\$14.00
American Beauty Products Co.; USA	\$13.00
American Cutlery Co.; Chicago, IL	\$14.00
American Cutlery Co.; St. Louis, MO	\$14.00
American Knife Co.; Newark, NJ	\$15.00
American Knife Co.; Plymouth Hollow, CT; 1849 - 1875	\$14.00
American Knife Co.; Thomaston, CT; 1875 - 1895	\$14.00



American Products Co.; Cincinnati, OH

(a)	(b)	(c)	(d)	(e)	(f)
\$16.00	x 1	Horn 16 x 150% = \$24.00	Very attractive imitation tortoise shell handles 24 x 300% = \$72.00	Collectible+ 110% w/ matching box, add 15%	\$24 + \$72 = \$96 110% = \$105.60 \$106.00

Company	Base Value
* American Products Co.; Cincinnati, OH; 1911 - 1948	\$16.00
American Rigorlo; NY; 1910 - 1930	\$14.00
American Stock Food Co.; Fremont, OH	\$12.00



Anchor Brand; Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$12.00	x 1.5	8 x 150% = \$27.00	Pressed handle 18 x 200% = \$36.00	Col- lectible- 90%	\$27 + \$36 = \$63 x 90% + \$56.70 = \$57.00

* Anchor Brand; Germany	\$12.00
Ancier Foudu; French for "cast steel;" 1750 - 1820±	\$16.00



Courtesy of the Tom Southerland Collection

Eric Antonberg; Sweden

(a)	(b)	(c)	(d)	(e)	(f)
\$16.00	x 1	Celluloid 16 x 275% = \$44.00	16 x 300% = \$48.00	Collectible 100%	44 + 48 = \$92.00

Angyan, B.; Budapest, Hungary	\$11.00
Antelope, "Diamond Steel"; Germany	\$11.00
* Antonberg, Eric; Sweden; 1920 - 1940	\$16.00
Antonitadross; Germany	\$12.00
Appleton & Litchfield; Boston, MA; c. 1885	\$15.00



Courtesy of Smoky Mountain Knife Works

V. Aranatelli; Palermo, Italy

(a)	(b)	(c)	(d)	(e)	(f)
\$16.00	x 1	Black composition 16 x 150% = \$24.00	Picture handle 16 x 300% = \$48.00	Good 150%	\$24 + \$48 = \$72 x 150% \$108.00

Company	Base Value
* Aranatelli, V.; Palermo, Italy	\$16.00
Arbenz, Ad; France	\$17.00
Archer, Goodge	\$11.00
Archer Mfg. Co.; NY	\$12.00
Arnold, A. Barber Supply; AR; 1920 - 1940	\$14.00
Artraco; Germany; c. 1920s	\$12.00
Artus, William; England	\$13.00
Ascher, T.; England; c. 1845	\$12.00
Asco Cutlery Co.; 1900 - 1910	\$12.00
Ash, Richards	\$12.00
Ashton & Jackson; England	\$11.00
Atkinson Bros.; England; 1882 - 1953	\$12.00
Atlanta Barber Supply; Atlanta, GA	\$14.00
Atlantic Barber Supply; 1898 - 1914	\$13.00
Atlas Shear Co.	\$11.00
A.W., A. Wittes; NY	\$14.00
Bagshaw, John & Sons; Liverpool, England	\$13.00
Bailey's Choice, Martin & Gannaway; Lynchburg, VA	\$16.00
Baker & Co.; England; 1850 - 1953	\$14.00
Baker & Co. Inc., Edward J. Hornell; NY; 1920 - 1940	\$15.00
* Baker, C.; Solingen, Germany; 1900 - 1920	\$12.00
Bakersfield Barber Supply Co.; Bakersfield, CA; 1920 - 1960	\$14.00



Courtesy of Smoky Mountain Knife Works

C. Baker; Solingen, Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$12.00	x 1	12 x 300% = \$36.00	12 x 450% = \$54.00	Good 150%	\$36 + \$54 = \$90 x 150% = \$135.00

Company	Base Value
Bakers, J & T; England	\$14.00
Balding & Co; New Orleans, LA	\$15.00
Baldwin, Robbins; Boston, MA; 1898 - 1910	\$15.00
Balk, Wilson	\$10.00
Baltuch	\$12.00
*Baltzly Co.; Massillon, OH	\$14.00
Bammer, August; Germany	\$11.00



Courtesy of the Tom Soutberland Collection

Baltzly Co.; Massillon, OH

(a)	(b)	(c)	(d)	(e)	(f)
\$14.00	x 1	Celluloid 14 x 275% = \$38.50	Bolsters & inlay 14 x 400% = \$56.00	Collectible+ 110%	\$38.50 + \$56 = \$94.50 x 110% = \$103.95 = \$104.00



Courtesy of Smoky Mountain Knife Works

A.F. Bannister & Co.; Newark, NJ

(a)	(b)	(c)	(d)	(e)	(f)
\$13.00	x 1	Yellow & red celluloid 13 x 300% = \$39.00	Notched blade 13 x 110% = \$14.30	Collectible 100%	\$39 + \$14.30 = \$53.30 x 100% = \$53.30 = \$53.00

Company	Base Value
Bammer, August & Son; Germany	\$11.00
Banard	\$11.00
B & B Supply Co.; Dayton, OH	\$14.00
B & L	\$14.00
Bankowski	\$11.00
* Bannister, A.F. & Co.; Newark, NJ; 1884 – 1915	\$13.00
Bannister & Clark; Newark, NJ	\$13.00
Barber & Co.; England	\$16.00
Barber, I.; England; 1810 – 1834	\$14.00
Barber, John; England; 1834 – 1852	\$14.00
Barber, John; Silver Steele; England; 1820 – 1834	\$14.00
* Barber's Delight; USA	\$16.00



Barber's Delight

(a)	(b)	(c)	(d)	(e)	(f)
\$16.00	x 1	Celluloid 16 x 275% = \$44.00	Silver eagle inlay 16 x 300% = \$48.00	Collectible- 90%	\$44 + \$48 = \$92.00 90% = \$82.80 \$83.00



James Barlow & Son

(a)	(b)	(c)	(d)	(e)	(f)
\$15.00	x 1.5	Dyed horn 22.50 x 275% = \$61.87	Silver inlay 22.50 x 400% = \$90.00	Collectible 100%	\$61.87 + \$90 = \$151.87 x 100% = \$151.87 \$152.00

Company	Base Value
Barber's Expert; NY	\$16.00
Barber's Gem	\$12.00
Barber Supply Co.; Lincoln, NE	\$14.00
Barden, Philip Fortuna; New Britain, CT/Germany	\$14.00/\$12.00
Barhep; Germany	\$12.00
Barkers, J & T; England	\$14.00
Barlow, Adam; England	\$14.00
Barker & Co., England	\$17.00
* Barlow, James & Son; England; 1828 – 1856	\$15.00
Barnard; England	\$13.00
Barnes, Edward & Sons; England; 1853 – 1865	\$13.00
Barnes, Fredrick; England; c. 1890s	\$12.00
Barnes, Mah; NY; 1850 – 1852	\$12.00
Barnsley Brothers Cutlery Co.; Macon, MO; 1898 – 1916	\$16.00
Barr B. & Co.; Eugene, OR; 1893 – 1911	\$14.00
Barr B. & Co.; Oakland, CA; 1911 – 1939	\$16.00
Barrett, A.; London, England	\$15.00
Barrett, A. & Sons; London, England	\$14.00



Courtesy of the Tom Southerland Collection.

Bartmann; Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$12.00	x 1	Celluloid 12 x 300% = \$36.00	Inlay 12 x 300% = \$36.00	Collectible+ 125%	\$36 + \$36 = \$72 x 125% = \$90.00



Courtesy of the Tom Southerland Collection

W.H. Baughman Co., Akron, OH/Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$14.00	x 2.75	Colored celluloid 14 x 275% = \$38.50	Bolsters & inlay, 14 x 300% = \$42.00	Collectible+ 110%	\$38.50 + \$42.00 = \$80.50 x 110% = \$88.55

Company	Base Value
Barrett, G., Razor Maker; England	\$14.00
Barry, James G.; Chicago, IL; 1919 - 1925	\$17.00
* Bartmann; Germany	\$12.00
Bates, C.J. & Sons; Chester, CT; 1873 - 1905	\$16.00
Battle Ax Cutlery; Philadelphia, PA; 1897 - 1900	\$18.00
Bauer Bros.; Germany; 1920 - 1930	\$12.00
Bauer Mfg. & Co.; San Francisco, CA; 1910 - 1915	\$16.00
* Baughman, W.H. Co.; Akron, OH; c. 1922	\$14.00
Baumann Barber Supply Co.; Cincinnati, OH	\$14.00
Baumgartner Hardware Co.	\$12.00
Baurmann, Friedt & Sohne; Germany; 1900 - 1914	\$12.00
Bavar Beauty & Barber Supply Co.	\$12.00
Baxter; USA	\$14.00
Bayside Cutlery; WI; 1900 - 1920	\$20.00
Bay State Manufacturing Co.; MA	\$24.00
B.B. Cutlery; England, Germany	\$12.00
Beau-Brummel Cutlery; Germany	\$14.00
Beaudette; Holyoke, MA	\$16.00
Beauty Supply Co.; Canton, OH	\$16.00
Becker, Gebr.; Germany; 1920 - 1940	\$12.00
Beckman & Andersen; England	\$13.00
Belk, G.W.; England; 1920 - 1940	\$12.00



Bengall

(a)	(b)	(c)	(d)	(e)	(f)
\$15.00	x 1.5	Wood 22.50 x 150% = \$33.75	None 0	Blade stained Collectible- 90%	\$33.75 + 0 = \$33.75 x 90% = \$30.38 = \$30.00

Company	Base Value
Belknap Hardware & Manufacturing Co.; Louisville, KY; 1858 - 1985	\$24.00
Bell Barber Supply Co.; Germany; 1884 - 1892	\$10.00
Belle Fourne, Ltd.; England	\$13.00
Bell, Geb.; Germany	\$10.00
Bell Razor Co.; Geneva, NY	\$18.00
Belmont Mfg. Co.; NY; 1800 - 1885	\$14.00
Belmount Mfg. Co.; USA	\$12.00
Benedict Warren & Davidson Co.; Memphis, TN	\$16.00
* Bengall; England; 1748 - 1906	\$15.00
Benitz, Leo C.; Philadelphia, PA; 1875 - 1900	\$14.00
Bennett; England; c. 1890	\$13.00
Beridora; Germany	\$12.00
Beringhaus, Eugene & Co.; Cincinnati, OH	\$14.00
Berry, Charles G.; Chicago, IL	\$13.00



Best Mfg. Co.; Providence, RI

(a)	(b)	(c)	(d)	(e)	(f)
\$15.00	x 1	Ivory celluloid 15 x 275% = \$41.25 = \$41.00	Interesting molded design 15 x 300% = \$45.00	Collectible 100%	\$41 + \$45 = \$86 \$86 x 100% = \$86.00

Company	Base Value
Berühmte, Hochleistungsmesser; Germany	\$12.00
Bessmer; England	\$14.00
* Best Mfg. Co.; England/Providence, RI; 1825 – 1875	\$14.00/\$15.00 (USA)
B'Ham Barber Supply Co.; CA	\$14.00
Biglein; England	\$13.00
Biglow & Dowse Co.; Germany; 1872 – 1955	\$12.00



Courtesy of Tom Southerland Collection
C.T. Bingham

(a)	(b)	(c)	(d)	(f)
\$13.00	x 1	Celluloid 13 x 275% = \$35.75	Embossed elk on handle 13 x 400% = \$52.00 Collectible— 90%	\$35.75 + \$52.00 = \$87.75 x 90% = \$78.98 = \$79.00

* Bingham, C.T.; England	\$13.00
Bingham, James; England	\$14.00
Binghampton Cutlery Co.; Binghampton, NY; 1888 – 1894	\$16.00
Bingham W., Co.; Cleveland, OH; 1841 – 1948	\$15.00
Bird, The; England (?)	\$12.00
Birks, N.; England; 1900 – 1920	\$12.00
Birks, Wm. & John; 1790s – ?	\$11.00
Birmingham Barber Supply Co.; Birmingham, AL; 1922 – 1940	\$16.00
Bisby & Co.; England	\$12.00
Bishop & Sons; OH	\$14.00
Bishop Co.; Cleveland, OH; 1920 – 1940	\$14.00



Bismarck Razor Works; Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$14.00	x 1	Slick black 14 x 150% = \$21.00	Silver inlay 14 x 300% = \$42.00	Collectible 100%	\$21 + \$42 = \$63 x 100% = \$63.00

Company	Base Value
* Bismarck Razor Works; Germany; 1900 – 1930	\$14.00
Bison Mfg. Co.; Little Valley, NY; 1902 – 1910	\$19.00
B.K. Company (Trademark-NSEY); WV; 1875 – 1900	\$12.00
Black Diamond Cutlery; Germany/NY; 1900 – 1940	\$13.00/\$16.00
Blackman; Phillip; Germany	\$12.00
Black, Ross W.; Pittsburgh, PA	\$12.00
Blackwell, Alfred; England; 1910 – 1930	\$12.00
Blaich, Adolph; Germany (J.S. Holler); 1895 – 1915	\$15.00
Blohl, Edward; Washington D.C.	\$13.00
* Blue Steel; Germany; 1920 – 1940	\$12.00
Blyde, John; England; 1873 – 1953	\$14.00
Bocker, Fredrick; Germany	\$12.00
Boehmann, E.F.	\$12.00
Boehmer, Fredrich Louis; Backland, MA	\$15.00



Blue Steel; Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$12.00	x 1	Clear celluloid 12 x 250% = \$30.00	Colorful 12 x 100% = \$12.00	Collectible 100%	\$30 + \$12 = \$42 x 100% = \$42.00



Courtesy of the Mark Zalesky Collection
Henri Boker & Co.; Germany

(a)	(b)	(c)	(d)	(e)	(f)
	x 1	Celluloid, colored 15 x 275% = \$41.25	Statue of Liberty inlay 15 x 400% = \$60.00	Good 150%	\$41.25 + \$60 = \$101.25 150% = \$151.88 = \$152

Company	Base Value
Boetticher & Kellogg; Evansville, IN	\$15.00
Bohakel, Rashid; Chicago, IL	\$12.00
Bohlerstrahl, R. Co.	\$12.00
Boivin; France	\$16.00
* Boker, Henri & Co.; Germany; 1869 – 1930±	\$15.00
Bolka, A & K; Finland	\$16.00
Bolvin, A.	\$15.00
Bonham, L.C.; El Paso, TX	\$13.00
Bonita; Germany	\$12.00
Bontagen & Sabin	\$16.00
Boots; England; 1900 – 1920	\$13.00
Bopp, Perlachturn Augsburg	\$12.00
Bosinius, C.	\$11.00
Bossif, Alley & Bros.; PA	\$14.00
Bossing Razor Co.; Providence, RI; 1890 – 1920	\$13.00
Bosswick, A.; OH	\$15.00
Boss; Toledo, OH (Standart Bros., Detroit, MI); 1920 – 1940±	\$22.00
Bostwick Braun Co.; Toledo, OH; 1873 – current	\$15.00
Boucher; USA	\$12.00
Boughton, E.C.; NY; 1910 – 1930±	\$13.00
* Bourdlabbe; Paris, France; 1900 – 1930±	\$17.00
Bourg Lab	\$11.00



Courtesy of Smoky Mountain Knife Works.
Bourdlabbe; Paris, France

(a)	(b)	(c)	(d)	(e)	(f)
\$17.00	x 1	Black composition 17 x 150% = \$25.50	Plain with blade notch 17 x 100% = \$17.00	Good 150%	\$25.50 + \$17 = \$42.50 x 150% = \$63.75 = \$64.00

Company	Base Value
Bouvier Laboratories, Inc.; USA/Germany; 1910 – 1930±	\$12.00/\$11.00
Bowdin; USA	\$11.00
* Bowdin Barber & Tools; USA/Germany; 1910 – 1940±	\$12.00/\$11.00
Bowie Knife; England (?)	\$11.00
Bowins Art; MN	\$12.00
Bracht, Fritz Cutlery Co.; Germany	\$12.00
Bradley Bros.; USA	\$12.00
Bradonia Cutlery Co.; Germany	\$12.00
Brammall, John; England; 1770 – 1800?	\$15.00
Brammal, Nicholas	\$12.00



Bowdins, Concave

(a)	(b)	(c)	(d)	(e)	(f)
\$12.00	x 1	Very old plain celluloid 12 x 275% = \$33.00	12 x 100% = \$12.00	Very rough but complete Collectible– 50%	\$33 + \$12 = \$45 x 50% = \$22.50 = \$23.00



Courtesy of Smoky Mountain Knife Works

C.S. Bresnick; Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$12.00	x 1	Slick black composition 12 x 150% = \$18.00	Grim Reaper holsters 18 x 300% = \$54.00	Good 150%	\$18 + \$54 + \$72 x 150% = \$108.00

Company	Base Value
Branascond, Henry & Sons; England	\$14.00
Brandford Cutlery Co.; USA	\$14.00
Brandt, M.L. Cutlery; NY/Germany; 1911 - 1914	\$12.00/\$11.00
Breidohr, Johann; Germany	\$12.00
Bresduck; NY; 1930 - 1952	\$14.00
Bresnick, B.S.; Germany	\$11.00
* Bresnick, C.S.; Germany	\$12.00
Brick, F.; England	\$10.00
Bridge Cutlery Co.; St. Louis, MO; 1902 - 1939	\$24.00
Briggs & Spencer; England	\$14.00
Bright, Fred W.	\$11.00
Brightmore, John	\$11.00
Brikendahl, C & H; USA	\$13.00
Briks, N.	\$11.00
Brint, Hall, Lamb & Co.; England	\$14.00
Bris, T.G.; WV	\$14.00
Brittain, Wilkinson & Brownell; England; 1780 - 1840	\$12.00
Broadway Cutlery Co.; Germany; 1900 - 1920±	\$12.00
Broeker, Fredrick; Elizabeth, NJ/Germany	\$12.00/\$11.00
Brokhahne, William; NY; 1857 - 1906	\$14.00
Brookes & Crookes; England; 1858 - 1947	\$12.00
Broomhead, Hinchcliffe & Co.	\$12.00

Company	Base Value
Broomhead, Joseph	\$12.00
Brown Camp Hardware; Des Moines, IA	\$14.00
Brown, John; IL	\$13.00
Brown Razor Co.; Little Valley, NY; 1899 - 1902	\$14.00
Bruchholz, A.	\$11.00
Bruchholz & Maus; Pittsburgh, PA	\$14.00
Bruckman, Karl; Germany	\$14.00
Bruckmann; Germany; 1891 - 1956	\$14.00
Bruff Bros. Beaver; England/NY; 1856 - 1860	\$12.00/\$13.00
Brummel; Germany/Beau-Brummel; Germany	\$13.00
Buck Bros.; MA; 1853 - 1939	\$14.00
Buckeye Beaver Supply Co.; OH; 1920 - 1940±	\$14.00
Buckley, S. L. & Sons; England; 1920 - 1940±	\$12.00
Buehler, B. & Co.	\$9.00



Courtesy of the Dewey Whited Collection.

Buerger Bros. Supply Co.

(a)	(b)	(c)	(d)	(e)	(f)
\$16.00	x 1	Black horn 16 x 150% = \$24.00	None 0	Collectible- 85%	\$24 + 0 = \$24 x 85% = \$20.40 = \$20.00

* Buerger Bros. Supply Co.; Pueblo & Denver, CO/Des Moines, IA/El Paso, TX; 1920 - 1940±	\$16.00
Buhl & Sons; Detroit; 1898 - 1938	\$15.00
Bunting, R. & Co.; England; 1837 - 1868	\$13.00
Burgess Hardware Co.; Belfast, ME; 1870±	\$13.00

Company	Base Value
Burkinshaw, Aaron & Sons; Pepperell, MA; 1856 – 1881	\$13.00
Burlington Barber Supply House; Burlington, IA; 1920 – 1940	\$13.00
Burnard, James & Co.; England; 1865±	\$14.00
Burnham & Fehr. Barber Supply; Austin, TX; 1920 – 1940±	\$13.00



Burrell Cutlery Co., "Top Light"

(a)	(b)	(c)	(d)	(e)	(f)
\$13.00	x 1	Celluloid, plain 13 x 275% = \$35.75	None 0	Collectible 10%	$\$35.75 + 0 = \35.75 $100\% = \$35.75 -$ $\$36.00$

* Burrell Cutlery Co.; Ellicottville, NY; 1940s±	\$13.00
Burton, Wm. S.; England; 1900 – 1920±	\$12.00
Busch, Otto; Germany; "World Master"; 1900 – 1920±	\$12.00
Buss, Henry & Son(s); NY; 1920 – 1940±	\$12.00
Butcher, Brown & Butcher; England; 1827 – 1830	\$14.00
Butcher, W.; England; 1820 – 1830	\$14.00
Butcher, W. & S.; England; 1830 – 1942	\$12.00
Butler, George & Son; England; 1848 – 1926	\$12.00
Cadman & Sons; England	\$10.00
Cadman, Luke; England; c. 1787	\$14.00
Cadmen, David; England	\$12.00
Caldwell, A.B. Mfg. Co.; IN; 1910 – 1929	\$12.00
California Notions and Toy Co.; CA; 1894 – 1930	\$12.00
California Tool & Cut. Co.; CA	\$16.00

Company	Base Value
Calle & Prez	\$10.00
Calvin, Nicholas B.	\$10.00
Cambridge Barber Supply Co.; OH	\$12.00
Camco; NY; 1948 – current	\$15.00+
Camillus Cutlery; NY; 1902 – current	\$22.00+
Cam, James; England; 1816 – 1833	\$12.00
Cammell-Laird & Co.; Germany; 1892 – 1920	\$11.00
Campbell Co., H.D.; England	\$11.00
Campbell, H.D.; USA	\$12.00
C. & D.H. Co.; NY	\$12.00
Canton-Alexander Barber Supply Co.; OH	\$15.00



Courtesy of the Tom Southerland Collection.

Canton Cutlery Co., Canton, OH

(a)	(b)	(c)	(d)	(e)	(f)
\$16.00	x 1	16 x 300% = \$48.00	16 x 350% = \$56.00	Collectible – 90%	$\$48 + \$56 = \$104 \times 90\% =$ $\$93.60 = \94.00

* Canton Cutlery Co.; Canton, OH; 1879 – 1930	\$16.00
Capitol Cut. Co.; IN (Van Camp); 1904 – 1948	\$16.00
Carbo, Magnetic; Germany (Griffon Cutlery); 1895 – 1966	\$12.00
Cargill, T.S.	\$11.00
Carlsbad Razor; Nashville, TN	\$15.00
Carlson-Lusk, ID	\$15.00
Carmen Razor; Germany; 1920 – 1940±	\$11.00
Caroolad, C.; OH	\$10.00
Carroll Cutlery & Co., Chicago; 1890 – 1910±	\$12.00



Courtesy of the Dewey Whited Collection

Case's "Ace"; Bradford, PA

(a)	(b)	(c)	(d)	(e)	(f)
\$30.00	x 1	Celluloid 30 x 275% = \$82.50 = \$83.00	Interesting gun stock handles 30 x 300% = \$90.00	Collectible- 80%	\$83 + \$90 = \$173 x 80% = \$138.40 = \$138.00



Courtesy of the Dewey Whited Collection

Case Bros.; Spring Valley, NY

(a)	(b)	(c)	(d)	(e)	(f)
\$40.00	x 1	Slick black 40 x 150% = \$60.00	Strap bolsters 40 x 200% = \$80.00	Collectible 100%	\$60 + \$80 = \$140 x 100% = \$140.00

Company	Base Value
* Case, Ace; Bradford, PA; 1914 – 1920	\$30.00
Case Bros.; Little Valley, NY; 1900 – 1912	\$16.00
* Case Brothers; Spring Valley, NY; 1912 – 1915	\$40.00
Case Mfg. Co.; Little Valley, NY	\$35.00
* Case's "Red Imp"; Little Valley, NY	\$16.00
* Case, W.R. & Sons; Bradford, PA	\$30.00



Case's Red Imp

(a)	(b)	(c)	(d)	(e)	(f)
\$16.00	x 1	Celluloid 16 x 275% = \$44.00	Red & imprint 16 x 225% = \$36.00	Good 150%	\$44 + \$36 = \$80 x 150% = \$120.00



Courtesy of Smoky Mountain Knife Works.

W.R. Case & Sons; Bradford, PA

(a)	(b)	(c)	(d)	(e)	(f)
\$30.00	x 1	Clear green celluloid 30 x 300% = \$90.00	Colorful 30 x 100% = \$30.00	Collectible 100%	\$90 + \$30 = \$120 x 100% = \$120.00

Company	Base Value
Case, W.R., Tested	\$30.00
Cassel, Fred	\$10.00
Cast Steel; England	\$10.00
* Cattaraugus Cutlery Co.; Little Valley, NY; 1886 – 1963	\$30.00
CBS	\$11.00
CCC (Cattaraugus Cutlery Co.); Little Valley, NY; 1886 – 1963	\$30.00
CCC (Cleveland Cutlery Co.); Cleveland; 1925 – current	\$16.00
CCC (Curtin & Clark Cutlery Co.); Kansas City, MO	\$20.00
CCC Co. (Curtin & Clark Cutlery Co.); 1898 – 1920	\$15.00
CC Co. (Canton Cutlery Co.); Canton, OH; 1879 – 1930	\$16.00



Cattaraugus Cutlery Co.; Little Valley, NY

(a)	(b)	(c)	(d)	(e)	(f)
\$30.00	x 1	Celluloid 30 x 300% = \$90.00	Salamander imprint 30 x 100% = \$30.00	Collectible 100%	\$90 + \$30 = \$120 x 100% = \$120.00

Company	Base Value
Centaur; OH	\$12.00
Century, 20th Mfg. Co.; IL	\$14.00
C. F. & R.; Portland, OR	\$12.00
Chaffee & Blackburn; MI	\$11.00
* Challenge Cutlery Co.; Bridgeport, CT; 1905 - 1928	\$30.00
Challenge Razor Co.; CT; 1891 - 1898	\$25.00
Champaign Barber Supply; IL; 1920 - 1940±	\$15.00
Champion, Thomas & Son; England; 1814 - 1822	\$12.00
Champlin, J.B.F.; Little Valley, NY (Cattaraugus); 1880 - 1886	\$32.00
Charleston Hardware Co.	\$12.00
Charlton; England; 1900 - 1930	\$12.00
Chesi, Ascoli, Piceno; Italy	\$15.00



Challenge; Bridgeport, CT

(a)	(b)	(c)	(d)	(e)	(f)
\$30.00	x 1	Celluloid 30 x 275% = \$82.50 = \$83.00	Great handle design, pearl covered shank & tang 30 x 400% = \$120.00	Collectible+ 105%	\$83 + \$120 = \$203 x 105% = \$213.15 = \$213.00

Company	Base Value
Chicago Mail Order Co.; Germany; 1927 - 1944	\$12.00
Chicago Pocket Knife Co.; Chicago, IL; 1940±	\$14.00
Child, Pratt & Co.	\$12.00



Chip-A-Way; England

(a)	(b)	(c)	(d)	(e)	(f)
\$15.00	x 1	chip-celluloid 15 x 300% = \$45.00	Ornate design 15 x 300% = \$45.00	Collectible- 90%	\$41.25 + \$45 = \$86.25 x 90% = \$77.63 = \$78.00

* Chip-A-Way Cutlery; England (E.C. Simmons); 1891 - 1900	\$15.00
Cholwell, George R.; England	\$12.00
Chores, James; England	\$11.00
Christian (cast steel); England	\$15.00
Christensen, H.M.; MA; 1889 - 1957	\$12.00
Christ, Hacker; OH	\$12.00
Christofferson, C.; MN/Germany; 1920 - 1940?	\$14.00/\$12.00
Christy Co.; Fremont, OH; 1890 - current	\$16.00
Church & Morse; USA; 1879 - 1938	\$13.00
Cix Lockwood Bros.; England	\$12.00
C.J. & Co.; England; 1865 - current	\$12.00
Clancy, R.; Boston, MA; 1900 - 1920±	\$12.00
Clarice & Son, John; England; 1920 - 1940±	\$12.00
Clar, John & Sons; England	\$12.00
* Clark & Hall Warranted; Sheffield, England; 1797 - 1923	\$14.00
Clark Blade & Razor Co.; Newark, NJ	\$14.00
Clark, Bob; Paducah, KY; 1920 - 1940±	\$12.00



Courtesy of Smoky Mountain Knife Works

Clark & Hall Warranted; England

(a)	(b)	(c)	(d)	(e)	(f)
\$14.00	x 2	Horn 28 x 200% = \$56.00	None 0	Collectible+ 110%	$\$56 + 0 = \$56 \times 110\%$ $\$61.60 =$ $\$62.00$

Company	Base Value
Clark Bros. Co.; Germany	\$11.00+
Clark Bros.; England	\$12.00+
Clark Warranted; England	\$10.00
Classic; USA; 1912 – 1913	\$10.00
Clauberg & Co., F.A.; NY/Germany; 1885 – 1926	\$11.00/\$9.00
Clauberg & Co.; Germany; 1885 – 1926	\$10.00
Clauberg, F.A. & (Son) Co.; Germany; 1885 – 1926	\$12.00
* Clauss; Fremont, OH; 1878 –	\$16.00
Clauss, Henrie; Fremont, OH; 1917 – 1920	\$15.00
Clauss Shear Works; USA	\$17.00
Clayton, John Shaw (cast steel); OH	\$12.00
* Cleff, Vom & Co.; NY	\$14.00



Courtesy of the Tom Southerland Collection

Clauss; Fremont, OH

(a)	(b)	(c)	(d)	(e)	(f)
\$16.00	x 1	Colorful celluloid 16 x 300% = \$48.00	Butterfly inlay 16 x 300% = \$48.00	Collectible 100%	$\$48 + \$48 = \$96$ $100\% = \$96.00$



Vom Cleff & Co.; NY

(a)	(b)	(c)	(d)	(e)	(f)
\$14.00	x 1	Ivory celluloid 14 x 250% = \$35.00	Very fancy handles 14 x 300% = \$42.00	Collectible 100%	$\$35 + \$42 =$ $\$77 \times 100\% =$ $\$77.00$

Company	Base Value
Clement, Charles; England	\$12.00
Clements, Joseph; England	\$12.00
Clemson; Boston; 1925±	\$11.00
Cleveland Cut Co.; OH; 1925±	\$11.00
Clifford Co.; ME	\$12.00
* Clifford Hwd. Co.; Evansville, IN; 1920 – 1940	\$13.00
Clisten Razor Mfg. Co.; NY	\$13.00
Clyde Steelworks; OH; 1878 – 1920	\$12.00
Coch & Shaver; Germany	\$10.00
Cockhill Co., John; England	\$12.00
Coe, John C.; England; 1890s±	\$12.00
Cohen, S.S.; NJ	\$14.00



Clifford Hwd. Co.; Evansville, IN

(a)	(b)	(c)	(d)	(e)	(f)
\$13.00	x 1	Yellow & brown cel- luloid/mottled 13 x 300% = \$39.00	Beautiful handles 13 x 150% = \$19.50	Collectible 100%	$\$39 + \$19.50 =$ $\$58.50 \times 100\% =$ $\$58.50$

Company	Base Value
Colguhoun & Cadman; England	\$12.00
Colibri; France	\$15.00
Colishaw, Wm.; England	\$12.00
Collette, A.; England	\$12.00
Collins, T.C.; CT; 1826 – 1966	\$14.00
Collister, David H. Co.; OH	\$13.00
Colly & Co.; England	\$10.00
Colman, Breg; USA	\$12.00
Colonial Razor; Germany	\$12.00
Colonial Steel Co.; PA	\$12.00
* Columbia Cutlery Co.; Worcester, MA; 1900s	\$14.00


Courtesy of Smoky Mountain Knife Works

Columbia Cutlery Co.; Worcester, MA

(a)	(b)	(c)	(d)	(e)	(f)
\$14.00	x 1	Slick black composition 14 x 150% = \$21.00	Blade etch & handle, inlay of bird & squirrel 14 x 300% = \$42.00	Collectible 100%	\$21 + \$42 = \$63 \$63 x 100% = \$63.00

Columbus Hdw.; OH	\$14.00
Colvolt & Smith; PA	\$12.00
Compton, W.H.; NJ	\$12.00
* Cone, R.D. Co.; Winona, MN	\$15.00
Conestoga Razor Co.; England	\$12.00



Cone, R.D. Co.; Winona, MN

(a)	(b)	(c)	(d)	(e)	(f)
\$15.00	x 1	Ivory celluloid 15 x 275% = \$41.25	Fancy bolsters, worked blade, top edge engraved, blade face logo art 15 x 300% = \$45.00	Repaired, front bolster loose, blade stained but not chipped or pitted Collectible-75%	\$41.25 + \$45 = \$86.25 \$86.25 x 75% = \$64.69 = \$65.00

Company	Base Value
Congreave Works; England; 1825 – 1865	\$15.00
* Congreave Co.; England; 1825 – 1865	\$15.00
Connecticut Cutlery Co.; CT; 1825 – 1865	\$13.00
Constancia, J.; PA	\$11.00
* Continental Cutlery Co.; England/Germany; 1880s – 1920±	\$20.00
Cook, Everette & Pennell; Germany; c. 1910	\$12.00
Cooper Bros.; England; 1894 – ?	\$11.00
Copley J. & Sons; England; 1876 – 1924±	\$12.00
Coppel, Alexander; Germany; 1821 –	\$12.00
Corby, J.F. & Co.; IL	\$13.00
Corn, O.W.; Little Valley, NY	\$25.00
* Coron; Germany	\$12.00


Courtesy of the Mark Zalesky Collection.

C. Congreve's; England

(a)	(b)	(c)	(d)	(e)	(f)
\$15.00	x 1.5	Pressed horn 22.50 x 300% = \$67.50	Pressed horn with inlay 22.50 x 650% = \$146.25	Collectible 100%	\$67.50 + \$146.25 = \$213.75 \$213.75 x 100% = \$213.75 = \$214.00



Continental Cutlery Co.; Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$20.00	x 1	3-piece genuine pearl 20 x 400% = \$80.00	Blade etch of T. Roosevelt 20 x 300% = \$60.00	Good 150%	\$80 + \$60 = \$140 \$140 x 150% = \$210.00



Courtesy of the Tom Southerland Collection

Coron; Solingen, Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$12.00	x 1	12 x 300% = \$36.00	Colorful celluloid 12 x 300% = \$36.00	Collectible 100%	\$36 + \$36 = \$72 \$72 x 100% = \$72.00

Company	Base Value
Corrado, O.; Chicago, IL	\$12.00
* Cosmo Mfg. Co.; Germany	\$11.00
Cosmopolitan, Jay	\$11.00
Costa & Sons; MA; 1889 - 1957	\$13.00



Cosmo Mfg. Co.; Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$11.00	x 1	Celluloid 11 x 300% = \$33.00	Peacock design 11 x 350% = \$38.50	Slight stain Good- 125%	\$33 + \$38.50 = \$71.50 \$71.50 x 125% = \$89.38 \$89.38 + \$10.62 = \$100.00



Courtesy of Smoky Mountain Knife Works.

Covalt & Smith; Pittsburgh, PA

(a)	(b)	(c)	(d)	(e)	(f)
\$13.00	x 1	Slick black composition 13 x 150% = \$19.50	Fancy bolster of boy & girl 13 x 300% = \$39.00	Collectible 100%	\$19.50 + \$39 = \$58.50 \$58.50 x 100% = \$58.50 \$58.50 + \$0.50 = \$59.00

Company	Base Value
Coudert, J.A.; Paris, France	\$16.00
Coulson, John; England	\$12.00
Couptiel; England	\$10.00
Courtice; England	\$12.00
* Covalt & Smith; Pittsburgh, PA; c. 1915	\$14.00
Coy & Co.; England	\$12.00
Cracker Jack; Ham	\$16.00
Craft, Charles; Products; Germany	\$12.00
Crancer J.W. & C.; Germany	\$12.00
* Crandal Cutlery Co.; Bradford, PA; 1903 - 1912	\$22.00
Crane Cutlery Co.; NY, USA; 1896 - 1940	\$28.00
Cranford Razor Works; Cranford, NJ; 1916 - 1924	\$22.00
Crater Razor Co.; Columbus, OH; 1917 - 1922	\$15.00
Crawshaw, James; England; 1926 - 1938	\$13.00



Courtesy of Smoky Mountain Knife Works.

Crandal Cutlery Co.; Bradford, PA

(a)	(b)	(c)	(d)	(e)	(f)
\$22.00	x 1	Plain black composition 22 x 150% = \$33.00	None 0	Good 150%	\$33 + 0 = \$33 \$33 x 150% = \$49.50 \$49.50 + \$0.50 = \$50.00



Courtesy of Smoky Mountain Knife Works
J.H. Creal; Upton, KY

(a)	(b)	(c)	(d)	(e)	(f)
\$15.00	x 1	Fancy candy stripe $15 \times 300\% = \$45.00$	Blade etch worked handles $15 \times 300\% = \$45.00$	Collectible 100%	$\$45 + \$45 = \$90$ $\$90 \times 100\% = \90.00

Company	Base Value
* Creal, J.H.; Upton, KY; 1920s±	\$15.00
Crescent Razor Co.; Fremont, OH; 1917 – 1950	\$14.00
Cress Mfg. Co.; PA	\$13.00
Creswick, Thomas, James & Nathaniel; England	\$14.00
Crocks, G.; England; 1836 – 1856	\$12.00
Croghan Cut. Co.; Ohio	\$13.00
Croisdale, Leeds; England	\$12.00
Crookes, G. & Co.; England; 1836 – 1856	\$15.00
* Crookes, John; England; 1890 – 1920±	\$14.00
* Crown & Sword Razor Works; Germany; 1900	\$13.00



Courtesy of the Mark Zalesky Collection
Jonathan Crookes; England

(a)	(b)	(c)	(d)	(e)	(f)
\$14.00	x 1	Ivory $14 \times 550\% = \$77.00$	Covered handle $14 \times 550\% = \$77.00$	Collectible 100%	$\$77 + \$77 = \$154$ $\$154 \times 100\% = \154.00



Courtesy of Smoky Mountain Knife Works.
Crown & Sword Razor Works; Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$13.00	x 1	Ivory celluloid $13 \times 300\% = \$39.00$	Nude with rose $13 \times 450\% = \$58.50$	Good 150%	$\$39 + \$58.50 = \$97.50$ $\$97.50 \times 150\% = \146.25 $\$146.25 = \146.00

Company	Base Value
Crown Cutlery Co.; Germany/NY	\$12.00/\$14.00
Crown Cutlery Co.; Worcester, MA	\$14.00
Crown Razor Co.; Boston, MA	\$14.00
Cruse & Behrman; Hwd.; OH	\$15.00
Cuddack, R.; Corning, NY	\$12.00
Culf & Kay; England	\$14.00
Curcia & Co., J.V.; NJ	\$11.00
Curcio Barber Supply Co.; NJ	\$12.00
* Curley's; NY; 1860 – 1921	\$13.00
Currie Co.; NJ	\$13.00



Courtesy of Smoky Mountain Knife Works.
Curley's Easy-Shaving Safety Razor; NY

(a)	(b)	(c)	(d)	(e)	(f)
\$13.00	x 1	White composition $13 \times 150\% = \$19.50$	Inlay & advertising $13 \times 200\% = \$26.00$	Blade nicked Collectible- 85%	$\$19.50 + \$26 = \$45.50$ $\$45.50 \times 85\% = \38.68 $\$38.68 = \39.00



Courtesy of the Mark Zalesky Collection

Cut-a-way

(a)	(b)	(c)	(d)	(e)	(f)
\$18.00	x 2	Pressed horn 36 x 300% = \$108.00	Pressed picture of George Washington and tree leaf, superior 36 x 550% = \$198.00	Collectible 100%	\$108 + \$108 = \$216.00 \$306 x 100% = \$306.00

Company	Base Value
Curten, W.; Germany	\$11.00
Curtin & Clark; St. Joseph, MO; 1898 - 1920	\$14.00
Cuso, John Hudson	\$12.00
Cuswa & Bro., H.T.	\$11.00
* Cut-a-way	\$13.00
Cuter Hardware Co.	\$12.00
Cuterix; Germany	\$11.00
Cutlery Associates; NY	\$25.00
Cutler Hardin Co.	\$12.00
Cuts Just Right	\$12.00



C.W. Dahlgres; Sweden

(a)	(b)	(c)	(d)	(e)	(f)
\$16.00	x 1	Bakelite 16 x 150% = \$24.00	Ornate blade etch and brass 16 x 400% = \$64.00	Collectible- 85%	\$24 + \$64 = \$88.00 \$75.20

Company	Base Value
Cutts, TP; England	\$16.00
Cywan, A. Barber Supply Co.; Germany; 1920s	\$12.00
* Dahlgres, C.W.; Sweden	\$16.00
Damann & Co., Ernst; Germany	\$11.00
Damascara; Fremont, OH; 1920s±	\$14.00
Damascus Razor; England	\$12.00
Dame, Stoddard & Co.; 1901 - 1930	\$14.00
Dame, Stoddard & Kendall; Boston, MA; 1881 - 1901	\$14.00
D & B (Dorescher & Behar); NY/Germany; 1916 - 1921	\$13.00/\$11.00
D'Arcy & Co.; St. Louis	\$12.00
Darmann, Ernst & Co.; Germany	\$11.00
David & Rizk; Germany	\$11.00
Davis, E.M.; IL	\$14.00
Dawes & Balfour; England; 1925 - 1960	\$11.00
Dayton Barber Supply Co.; Dayton, OH	\$12.00
Deakin & Sons, George; England	\$10.00
Dealer's Sales Corp.; USA/Germany	\$12.00/\$10.00
Decatur, Bull & Co.; USA	\$14.00
Delp & Rossler	\$10.00
Denison Barber Supply Co.; TX; "Blue Steel"	\$12.00
Dennison Barber Supply; TX	\$12.00
De Pews; NY; 1880s - ?	\$12.00
Derby Barber Supply Co.; IN; 1896 - 1902	\$12.00
Desco Dealer's Sales Corp.; Germany	\$10.00
Des Moines Barber Supply; Des Moines, IA	\$14.00
Deutsch, Otto & Sohne; Germany	\$12.00
Deutzmann, Hugo	\$11.00
Devon Mfg. Co.; Germany	\$11.00
DeVry Barber Supply Co.; IN	\$12.00
Dewey Razor Co.	\$12.00



Diamond Razor Co.; IN

(a)	(b)	(c)	(d)	(e)	(f)
\$14.00	x 1	Ivory celluloid 14 x 250% = \$35.00	Molded floral design w/some faded color 14 x 250% = \$35.00	Collectible- 90%	\$35 + \$35 = \$70 x 90% = \$63.00

Company	Base Value
De Wolfe & Vincent; MA	\$12.00
Dewsnap, Francis; Germany	\$11.00
Dewsnap, George & Wm.	\$11.00
Diamond Edge (Shapleigh); St. Louis, MO; 1864 - 1915	\$20.00
Diamondine; Germany	\$12.00
* Diamond Razor Co.; IN	\$14.00
Diamond Spear; England; 1878 - 1928	\$12.00
Diane; Japan	\$10.00
Dickson, C.M.; Sioux City, IA; 1894 - 1941	\$16.00
Dilworth; NJ/PA	\$12.00
Discobolo; Germany	\$11.00
Dixie Manufacturing Co.; GA	\$16.00
Dixon Cutlery Co.; Germany; 1920±	\$11.00
D.K.S.; Japan	\$14.00
D.M.A.; Germany	\$10.00
D. Nive	\$11.00
Dobie, J.; England	\$10.00
Doctor Scott's Electric	\$11.00
Dodd, J. C.; England	\$10.00
Doddozu	\$10.00
Dodges, N. & R.; England	\$10.00
Dolle, Fred; Chicago; IL; 1901 - 1928	\$12.00

Company	Base Value
Donner, H. & Co.	\$12.00
Donovan, W.J.; Springfield, MA/Germany	\$12.00/\$11.00
Dorechester & Behar; Germany; 1923 - 1927	\$10.00
Dorko; Germany	\$11.00
Dorlot, Belle-Ile; France	\$16.00
Dotzert, J.H.; WA	\$14.00
Driefuss; Germany	\$13.00
Droescher, S.R., Inc.; NY/Germany; 1916 - 1924	\$11.00/\$10.00
D. S. & K. (Dame, Stoddard & Kenndall); Germany/Boston, MA	\$11.00/\$14.00
Dubl Duck; Germany (Bresduck)	\$14.00
Dubreul, Renadt; France	\$15.00
Dunlap, J. & Co.; Germany	\$12.00
Dunne, James H. & Co.; NY	\$12.00
Duranta U.; Germany	\$10.00
Durham Duplex; Jersey City, NJ/ NY; 1908 - 1970	\$10.00
Eagle Hardware Co.; Germany	\$11.00
E. & L. Co.; Syracuse, NY	\$14.00
Eastern Cut. Co.; NY	\$14.00
East St. Louis Barber Supply Co.; East St. Louis, IL; 1920s	\$12.00
Eclipse Cutlery Co.; Germany (Boker); 1807 - 1918	\$12.00
Economy Supply Co.; Germany	\$12.00
E. DACO Darmann & Co.	\$12.00
Eddy Mfg. Co.; MA	\$14.00
Edlis Barber Supply Co.; Pittsburgh, PA; 1893 - 1927	\$13.00
Edwards & Walker Hardware Co.; Portland, ME; 1876 - 1938	\$14.00
Edwards; England	\$12.00
Edwards, Robert; England	\$12.00
E. G. Co.; England	\$12.00



Courtesy of the Tom Southerland Collection
Electric Cutlery Co.

(a)	(b)	(c)	(d)	(e)	(f)
\$17.00	x 1	17 x 275% = \$46.75	Ornate snakeskin pattern 17 x 400% = \$68.00	Collectible 100%	\$46.75 + \$68 = \$114.75 x 100% = \$114.75 \$115.00

Company	Base Value
Ehle & Hagemann; NY; 1926 – 1928	\$14.00
Eichoff, A. & Co.; NY	\$12.00
Eickinson, E.; England	\$11.00
Eickler, H. & Shonne; Germany; late 1800s	\$11.00
Eigenbord, W.; Germany	\$11.00
Eight Hour Tobacco; Cincinnati, OH	\$15.00
Eikaso; Germany	\$12.00
Einbeck, August	\$11.00
Eisemann, P.; PA/Germany	\$12.00
Ek-Seb (Case); 1905 –	\$30.00
* Electric Cutlery Co.; NJ & NY; 1873 – 1920	\$17.00
Electro Boracic	\$12.00



Courtesy of the Mark Zalesky Collection
Joseph Elliot & Son; England

(a)	(b)	(c)	(d)	(e)	(f)
\$14.00	x 1.5	Pressed horn 21 x 300% = \$63.00	“Old Kentucky” pressed in handle, universally approved silver steel 21 x 400% = \$84.00	Collectible 100%	\$63 + \$84 = \$147 x 100% = \$147.00



Courtesy of the Dewey Whited Collection.
Joseph Elliot; England

(a)	(b)	(c)	(d)	(e)	(f)
\$14.00	x 1	Ivory celluloid 14 x 300% = \$42.00	Blade notch 14 x 100% = \$14.00	Collectible 100%	\$42 + \$14 = \$56 x 100% = \$56.00

Company	Base Value
Elgin-American Cutlery Co.; USA (IL); 1887 – 1943	\$18.00
Elias & Aboussle; NY	\$15.00
Elias, Salim; NY; 1898 – 1905	\$13.00
Ellin, Thomas & Co.; England	\$13.00
* Elliot, Joseph; England; 1821 – 1954	\$14.00
Elliott, John; England; 1795 –	\$13.00
* Elliot, William; England; 1880 –	\$15.00
Elliot, William and Co.; Germany	\$12.00
Ellis, Edwin N.; Germany	\$12.00
Ellwanger, A.H.; Philadelphia	\$14.00
Elrick, A., Cutlery; England	\$14.00
Elsener; Switzerland	\$20.00



William Elliot & Co.; England

(a)	(b)	(c)	(d)	(e)	(f)
\$15.00	x 1	Ivory celluloid 15 x 250% = \$37.50	Nice handles 15 x 300% = \$45.00	Collectible- 90%	\$37.50 + \$45 = \$82.50 x 90% = \$74.25 \$74.00

Company	Base Value
Emblem Razor Co.; NY	\$14.00
Emmings, F. H.; England	\$13.00
Empire Barber Supply Co.; Philadelphia, PA	\$17.00
Empire Knife Co.; CT; 1856 - 1930	\$20.00
Empire Razor Co.; Winsted, CT; 1856 - 1930	\$20.00
Emrich, H.E.; OH	\$13.00
Emrich, P.; Cincinnati, OH	\$13.00
Emrich, Philadelphia	\$12.00
Emue Bros; Germany	\$11.00
Enderes Inc.; MN	\$12.00
Enders, W.; MO; 1908 - 1939	\$13.00
* Engels, C.W.; NY/Germany; 1909 - 1943	\$14.00 (USA)/\$11.00



C.W. Engels, Germany

Property of the Mark Zalesky Collection

(a)	(b)	(c)	(d)	(e)	(f)
\$14.00	x 1	Colorful celluloid 14 x 300% = \$42.00	Rare foot & claw design 14 x 650% = \$91.00	Wood 150%	\$42 + \$91 = \$133 x 150% = \$199.50 = \$200.00



ERN; Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$14.00	x 1	Celluloid 14 x 300% = \$42.00	Peacock design blade etch 14 x 375% = \$52.50	Very slight discoloration Collectible+ 110%	\$42 + \$52.50 = \$94.50 x 110% = \$103.95 = \$104.00

ERN; Germany
Courtesy of Smoky Mountain Knife Works

(a)	(b)	(c)	(d)	(e)	(f)
\$14.00	x 1	Ivory celluloid 14 x 300% = \$42.00	Crown & sword relief + windmill & farm screen, "Ornate" 14 x 550% = \$77.00	Good 150%	\$42 + \$77 = \$119 x 150% = \$178.50 = \$179.00



Extra Hollow Ground; England

(a)	(b)	(c)	(d)	(e)	(f)
\$12.00	x 1	Celluloid 12 x 300% = \$36.00	Beautiful handles 12 x 300% = \$36.00	Collectible+ 110%	\$36 + \$36 = \$72 x 110% = \$79.20 = \$80.00

Company	Base Value
Engles, Karl & Son	\$12.00
English; c. 1800	\$14.00
Engström, John; NY/Sweden; 1874 - 1918	\$18.00/\$20.00
Enterprise Cut Co.; St. Louis, MO	\$18.00
* ERN; Germany; 1873 -	\$14.00
Ernesto; Germany	\$12.00
Ernst, L. & Sons; NY	\$12.00
Etty Mfg. Co; Worcester, MA	\$14.00
Ewald, Plumacher	\$11.00
E.W. Co.; Germany	\$11.00

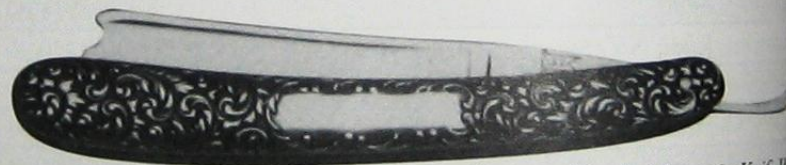
Company	Base Value
Excelsior Cutlery Co.; CT (Northfield Knife Co.); 1884 - 1905	\$20.00
* Extra Hollow Ground; Germany	\$12.00
Eyewitness; Germany; 1865 - 1925	\$14.00
* Eyre, B.J.; England; 1878 - 1920	\$14.00
Faber, John; Germany	\$12.00
Fabyan Knife Co.; Germany/NY	\$11.00/\$13.00
F.A.F. Mfg. & Import Co.; NE	\$14.00
* F & B; Germany	\$16.00



Courtesy of the Dewey White Collection

B.J. Eyre; England

(a)	(b)	(c)	(d)	(e)	(f)
\$14.00	x 1	Black horn 14 x 200% = \$28.00	Etched blade 14 x 100% = \$14.00	Collectible- 90%	\$28 + \$14 = \$42 x 90% = \$37.80 = \$38.00



Courtesy of Smoky Mountain Knife Works

F & B; Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$16.00	x 1	Sterling silver 16 x 500% = \$80.00	Die struck high relief 16 x 550% = \$88.00	Good 150%	\$80 + \$88 = \$168 x 150% = \$252.00



Courtesy of the Mark Zalesky Collection

D.J. Faour & Bros; Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$12.00	x 1	Celluloid solid color 12 x 275% = \$33.00	McKinley/Kizer Wilhelm, gold etched on blade, gaucho "cowboy" inlay 12 x 475% = \$57.00	Collectible+ 125%	\$33 + \$57 = \$90 x 125% = \$112.50



Courtesy of Smoky Mountain Knife Works

Faultless; Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$13.00	x 1	Aluminum 13 x 350% = \$45.50	Sea maiden nude (front) alligator (back) 13 x 550% = \$71.50	Collectible 100%	\$45.50 + \$71.50 = \$117 x 100% = \$117.00

Company	Base Value
F & F Special	\$12.00
* Faour, D.J. & Bros.; Germany	\$12.00
Faroh; England	\$12.00
Fascination; England	\$12.00
* Faultless; Germany	\$13.00
Fawn Supply Co.; Chicago, IL	\$12.00
Feist, Joseph; Germany	\$12.00
Felix, Gustav; Germany	\$11.00
Felt Pad Razor Works; St. Louis, MO	\$13.00
Feltus Bros.; MS	\$16.00



F. Fenney "Tally-Ho Razor"; England

(a)	(b)	(c)	(d)	(e)	(f)
\$19.00	x 1.5	Horn $28.50 \times 200\% =$ \$57.00	Bar shield/ blade etch $28.50 \times 200\% =$ \$57.00	Collectible 100%	$\$57 + \$57 =$ $\$114 \times 100\% =$ \$114.00



Courtesy of Smoky Mountain Knife Works

T.J. Fielder; Springfield, MO

(a)	(b)	(c)	(d)	(e)	(f)
\$14.00	x 1	Yellow celluloid $14 \times 300\% =$ \$42.00	Silver blade $14 \times 200\% =$ \$28.00	Good 150%	$\$42 + \$28 =$ $\$70 \times 150\% =$ \$105.00

Company	Base Value
* Fenney, Fredrick (Tally-Ho Razor); England; 1824 - 1852	\$19.00
Fenton, Joseph & Sons; England; 1797 - 1820	\$12.00
Feoriere, P.F.	\$12.00
Fernarud, "Lang Bros., Ohio" (?)	\$11.00
Field, Alfred & Co.; NY/England/Germany; 1892 - 1920	\$15.00/\$14.00/\$13.00
* Fielder, T.J. & Sons; Springfield, MO	\$14.00
* Fight'n Rooster; USA/Germany	\$20.00/\$18.00
Finedge Cutlery Corp.; NY	\$22.00



Courtesy of the Tom Southerland Collection.

Fight'n Rooster

(a)	(b)	(c)	(d)	(e)	(f)
\$20.00	x .75	Carved mother-of-pearl $15 \times 550\% =$ \$82.50	Fancy blade, ornate handles $15 \times 650\% =$ \$97.50	Newly made razor, new condition Collectible 100%	$\$82.50 + \$97.50 =$ $\$180 \times 100\% =$ \$180.00



Courtesy of Smoky Mountain Knife Works.

James H. Flagg; France, USA; Patent 1899

(a)	(b)	(c)	(d)	(e)	(f)
\$15.00	x 1	Black composition $15 \times 150\% =$ \$22.50	Extra long monkey tail $15 \times 300\% =$ \$45.00	Good 150%	$\$22.50 + \$45 =$ $\$67.50 \times 150\% =$ \$101.25 = \$101.00

Company	Base Value
Finn, Omaha, NE	\$14.00
Fione, India Steel Razor	\$15.00
Fiox Cutlery Co.; Germany	\$13.00
Fisco Razor Werke; Germany	\$12.00
Fisher, H.; England	\$12.00
* Flagg, J.H. Cutlery Co. Ltd.; NY/England/France; 1886 - 1900	\$17.00/\$15.00/\$16.00
Fleece Brand	\$11.00
Flerx, G.; Solingen	\$12.00

Company	Base Value
Floyd & Bohr Co.; KY	\$16.00
Flynn; Omaha, NE	\$12.00
Foery & Bauer; NY; c. 1910	\$12.00
Folis Barber Supply Co.; PA	\$12.00
Fondu Swiss	\$14.00
Fontenille Medaille; Argentina	\$18.00
Foote & Shear Co.	\$11.00
Ford & Medley; England; c. 1890s	\$12.00
Fort Worth Barber Supply; Fort Worth, TX	\$14.00
Forzy, G. & Co.; England/NYC; c. 1890s	\$12.00/\$14.00
Fos, Hugh & Co.	\$11.00
Fossum, B.B.	\$11.00
Foster & B. S. Co.; MD/Germany	\$12.00/\$10.00
Foster, Theo & Brothers; Fulton, NY	\$12.00
Fox & Norris	\$10.00
Fox Cutlery; Germany (Koller & Schmitt) 1884 - 1955	\$12.00
Fox, Wm.	\$12.00
Fralick, G.H.; Wichita, KS/Germany	\$16.00/\$14.00
* Franklin Cutlery; Germany	\$12.00
Franklin Razor Co.; Philadelphia, PA	\$14.00



Franklin Cutlery Company; Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$12.00	x 1	Celluloid 12 x 275% = \$33.00	Molded design 12 x 250% = \$30.00	Collectible 100%	\$33 + \$30 = \$63 x 100% = \$63.00

Company	Base Value
Frank's Barber Supply; TX	\$13.00
Franz, F. & Sons; Boston, MA; 1895 - 1915	\$14.00
Fraunzhammer; Germany	\$12.00
Frederick's (Celebrated Razor) Co.; England	\$14.00
Fretwil, Thomas & Son; England	\$12.00
Friedmann & Lauterjung; NY; 1864 - 1909	\$13.00
Fri-Ko; Germany	\$12.00
Fromm, Otto Cutlery; Germany/NY	\$14.00/\$16.00
Frost, Peter Co.; Chicago	\$18.00
Fuller Morrison Co.; Chicago, IL	\$12.00
Fulton Cutlery Co.; NY	\$14.00
Furniss Cutlery; England	\$13.00
Gambert, H.; NY	\$12.00
G & B; France	\$16.00
* Ganem, Hnos, Monterey & Torreon; USA	\$12.00
Gans, Wm.	\$11.00
* Garibaldi, Gppe; Italy	\$16.00
Garland Cutlery Co.; Germany; 1913 - 1940	\$12.00
Garnier, Paris	\$12.00
Garrett, J.M. Barber Supply; Kansas City, MO	\$13.00



Courtesy of Smoky Mountain Knife Works.

Ganem, Hnos, Monterey & Torreon; USA

(a)	(b)	(c)	(d)	(e)	(f)
\$12.00	x 1	Multicolored twist 12 x 150% = \$18.00	Blade etching of 3 U.S. Presidents 12 x 400% = \$48.00	Good 150%	\$18 + \$48 = \$66 x 150% = \$99.00



Courtesy of Smoky Mountain Knife Works
Gppe. Garibaldi; Italy

(a)	(b)	(c)	(d)	(e)	(f)
\$16.00	x 1	Slick black 16 x 150% = \$24.00	Pewter framed picture on handle 16 x 350% = \$56.00	Chip on handle above rivet pin Collectible- 50%	\$24 + \$56 = \$80 x 50% = \$40.00

Company	Base Value
Gay, W. & Sons	\$11.00
G.C. Co.; NY	\$12.00
Gebr E. Mde. Bro. Sem.; Germany	\$13.00
Gebruder Rauh Grafath; Germany	\$11.00
Geebe Hardware Co., Frank	\$11.00
Geissen, D.E. & Co.; OH	\$13.00
Geldmacher, Gebert; Germany	\$11.00
Geller, Ward & Hasner Hardware Co.; St. Louis, MO; 1903 - 1939	\$20.00
Gelwan; NJ/Germany	\$14.00/\$12.00
Gem Cutlery Co.; NY; 1903 - 1907	\$13.00
* Genco Co.; Bradford, PA; 1916 - 1965	\$15.00
* Geneva Cutlery Co.; Geneva, NY; 1902 - 1935	\$15.00



Courtesy of Smoky Mountain Knife Works
Genco Co. "Old Dutch" Razor

(a)	(b)	(c)	(d)	(e)	(f)
\$15.00	x 1	Plastic 15 x 100% = \$15.00	Colorful 15 x 100% = \$15.00	Good 150%	\$15 + \$15 = \$30 x 150% = \$45.00



Geneva Cutlery; Geneva, NY

(a)	(b)	(c)	(d)	(e)	(f)
\$15.00	x 1	Celluloid 15 x 275% = \$41.25	Interesting multi-colors 15 x 200% = \$30.00	Collectible- 85%	\$41.25 + \$30 = \$71.25 x 85% = \$60.56 = \$61.00

Company	Base Value
George & Son; Germany	\$11.00
George, John L.	\$10.00
George, L.M.	\$10.00
Gerbr, Bell; Germany	\$11.00
Germania Cutlery Works; Germany; 1896 - 1938	\$16.00
Gerry, C.P.; England	\$12.00
Gesse n. Vda Espineros G.; Madrid, Spain	\$14.00
Gevoso; Germany	\$12.00
GiBi	\$12.00
Giesen & Frosthoff; Germany	\$12.00
Giessen, D.E. Co.; Cleveland, OH	\$13.00
Giesser, Chas. P.; Buffalo, NY	\$13.00
Gilbert & Sons	\$11.00
Gilbert Bros.; England	\$12.00
Gilchrist, Wm.; NJ & Philadelphia, PA; 1851 - 1861(?)	\$30.00
Gilert Sevillewerks; Germany	\$13.00
Gillam & Spetnagel; Chillicothe, OH	\$14.00
Gilsdorf's; Germany	\$11.00
Ginnard, Charles; CT/Germany	\$16.00/\$14.00
Glesen & Forsthoff; Germany	\$12.00

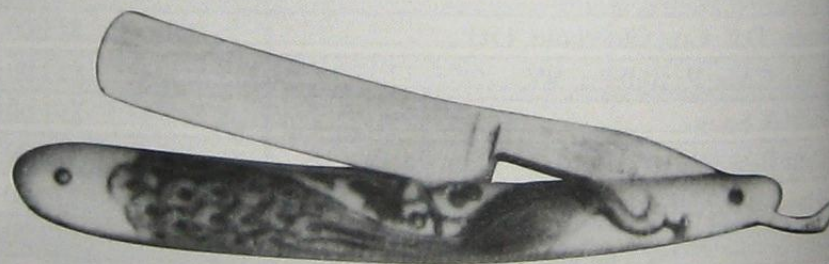


Courtesy of the Dewey Whitely Collection

Harris Goar Co.; Kansas City, MO

(a)	(b)	(c)	(d)	(e)	(f)
\$13.00	x 1	Slick black 13 x 150% = \$19.50	Blade etch 13 x 75% = \$9.75	Collectible 100%	\$19.50 + \$9.75 = \$29.25 x 100% = \$29.25

Company	Base Value
Glyde, John	\$14.00
* Goar, Harris Mfg. Co.; Kansas City, MO	\$14.00
Gold	\$12.00
Gold Bug (Crown Razor Co.); NY	\$14.00
* Golden Rule Cutlery (G.R.C.Co.); Chicago, IL; 1911 - 1921	\$14.00
Goldey Bros., Inc.; Cincinnati, OH	\$14.00
Goldman & Cohen; NY/Germany	\$15.00/\$13.00
Gold Metal; Lincoln, NE	\$14.00



Courtesy of Smoky Mountain Knife Works

Golden Rule Cutlery; Chicago, IL

(a)	(b)	(c)	(d)	(e)	(f)
\$13.00	x 1	Ivory celluloid 13 x 300% = \$39.00	Detailed relief of colored peacock 13 x 400% = \$52.00	Good 150%	\$39 + \$52 = \$91 x 150% = \$136.50 = \$137.00

Company	Base Value
Golf Brand; Germany	\$11.00
Good Morning; Germany	\$12.00
Gordon & Son	\$12.00
Gould, Muerinder	\$11.00
Gould, W.	\$11.00
Gradwell; England	\$12.00
Graef & Schmidt; Germany/NY	\$14.00/\$16.00
Grafin Cutlery; Columbus, PA	\$14.00
Grah & Plumacher (Blue Diamond); Germany; 1881 - 1952	\$16.00
Grah, Charles G. (P. M. Razor); 1889 - 1925	\$16.00
Grande; LA	\$12.00
Grant, Daniel; England	\$11.00
Gratian Cast Steel; England (?)	\$12.00
Gratin, Jonathan; England	\$12.00
Graves, Buford; Lexington, KY	\$16.00
Graves, Henry Razor Co.; Canadaiqua, NY	\$13.00
Gray; c. 1775	\$14.00
Gray & Dudley Hardware Co.; Nashville, TN/Germany; 1895 - 1958	\$16.00/\$14.00
G.R.C.; Chicago, IL	\$14.00
* Greaves, W. & Sons; England/Holland; 1780 - 1816	\$17.00



W. Greaves & Sons; England

(a)	(b)	(c)	(d)	(e)	(f)
\$17.00	x 1.5	Black horn 25.50 x 200% = \$51.00	Etching on blade 25.50 x 300% = \$76.50	Collectible 100%	\$51 + \$76.50 = \$127.50 x 100% = \$127.50



Courtesy of the Tom Southerland Collection.
W. Greaves & Son

(a)	(b)	(c)	(d)	(e)	(f)
\$20.00	x 1	Celluloid 20 x 300% = \$60.00	20 x 100% = \$20.00	Collectible+ 110%	\$60 + \$20 = \$80 110% = \$88.00

Company	Base Value
* Greaves, W. & Son Sheath Works; England; 1816 – 1880	\$20.00
Greaves, Wm.; England; 1820 – 1858	\$18.00
Green, James G.	\$10.00
Green, Pickslay & Appleby; England	\$11.00
Gresh, V.; Toledo, OH	\$12.00
Grevemeyer, W.H. & Co.; Philadelphia, PA	\$12.00
Grieb, Bros.	\$11.00
Grieb, Charles; CT	\$13.00
* Griffin Cutlery Works; NY/Germany; 1893 – ?	\$16.00/\$14.00
* Griffon Cutlery Works; England; 1893 – ?	\$14.00
* Griffon XX; Germany	\$12.00
Grinding, H.H. & Co.; Cleveland, OH	\$14.00



Courtesy of the Tom Southerland Collection.
Griffon XX; Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$12.00	x 1	Colorful celluloid 12 x 300% = \$36.00	Stripe & glitter 12 x 300% = \$36.00	Collectible 100%	\$36 + \$36 = \$72 100% = \$72.00



Griffon Cutlery Works

(a)	(b)	(c)	(d)	(e)	(f)
\$14.00	x 1	Very colorful celluloid 14 x 300% = \$42.00	Beautiful handles waterfall 14 x 300% = \$42.00	Good 150%	\$42 + \$42 = \$84 150% = \$126.00

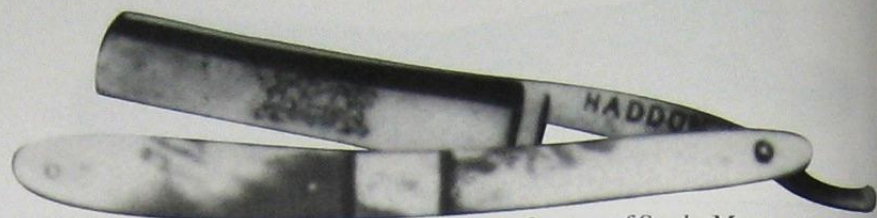
Company	Base Value
Groesbreck & Co.; NY City, NY	\$13.00
Groescher, S.R.; NY	\$13.00
Groghan Cutlery; Mont, OH	\$14.00
G.R.S.; Germany	\$11.00
Guarantee Barber Supply; Philadelphia, PA/Germany	\$12.00
Guarantee Cutlery Co.; NY	\$14.00
Gullant Razor Co.; Atlanta, GA	\$14.00
Gunkel Barber Supply Co.; St. Louis, MO	\$13.00
Gunn Tool & Supply Co.; Pittsburgh, PA	\$14.00
Gustafson, G.	\$10.00



Courtesy of the Dewey Whited Collection.

Griffon XX; Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$12.00	x 1	Black horn 12 x 150% = \$18.00	None 0	Good 150%	\$18 + 0 = \$18 150% = \$27.00



Courtesy of Smoky Mountain Knife Works

Hadden; England

(a)	(b)	(c)	(d)	(e)	(f)
\$14.00	x 1	3-piece genuine pearl 14 x 400% = \$56.00	Blade etching 14 x 300% = \$42.00	Good 150%	\$56 + \$42 = \$98 x 150% = \$147.00

Company	Base Value
Guthrie & Co.; London, England	\$16.00
Haag, F. & G.; NY	\$13.00
Habeeb's & Joseph; England	\$12.00
Hackett, C.W. Hardware Co.; St. Paul, MN; 1889 - 1902	\$14.00
Hackworth Warranted; England	\$15.00
* Hadden; England	\$14.00
Hague	\$12.00
Hahn, P.H.; NY/Germany; 1881 - 1889	\$12.00 (USA)/\$10.00
Haick, Joseph	\$11.00
Hainin, Adam	\$10.00



Geo. P. Haldy; Cedar Rapids, IA

(a)	(b)	(c)	(d)	(e)	(f)
\$14.00	x 1	Ivory celluloid 14 x 150% = \$21.00	Fancy strap bolsters, hammered tang & monkey tail 14 x 300% = \$42.00	Collectible+ 125%	\$21 + \$42 = \$63 x 125% = \$78.75 = \$79.00



Courtesy of the Mark Zalesky Collection.

Halisestrand, C.U.; Esketuna, Sweden

(a)	(b)	(c)	(d)	(e)	(f)
\$15.00	x 1	Solid color celluloid 15 x 275% = \$41.25	Ornate design 15 x 450% = \$67.50	Collectible 100%	\$41.25 + \$67.50 = \$108.75 x 100% = \$108.75 = \$109.00

Company	Base Value
* Haldy, Geo. P.; Cedar Rapids, IA	\$14.00
Hale, Bros., John and Samuel; c. 1870s	\$12.00
Halfinger, August; NY; 1857 - 1885	\$14.00
* Halisestrand, C.U.; Esketuna, Sweden	\$12.00
Hallam, James; Germany	\$12.00
Hall, Colley; England	\$12.00
Hallday Bros.; England	\$13.00
Hall, H.H. Knife Works	\$12.00
Hall, John; England	\$12.00
Hall, Johnathan; England	\$12.00



Courtesy of the Tom Southerland Collection.

Hamilton Razor Co.

(a)	(b)	(c)	(d)	(e)	(f)
\$13.00	x 1	Celluloid 13 x 300% = \$39.00	Peacock handle 13 x 400% = \$52.00	Collectible+ 110%	\$39 + \$52 = \$91 x 110% = \$100.10 = \$100.00

Company	Base Value
Halma Shear & Razor Works	\$12.00
Halstead, D.C.; England	\$12.00
Hambleton, W.B. & Vom Cleff, R. Philadelphia/England/Germany	\$13.00 (USA)/\$12.00 (Eng)/\$11.00 (Ger)
* Hamilton Razor Co.; St. Louis, MO	\$13.00
Hammacher Deluis & Co.; NY	\$12.00
Hammond, G.; England (?)	\$13.00
Hamon Fabricant; Paris, France	\$14.00
Hancock & Sons; England; 1836 – 1909	\$11.00
Hancock, George; England; 1834 – ?	\$12.00
Hancroft & Sons; England	\$14.00
H & A Cutlery Co.; Germany	\$12.00
H & C Co.; Germany	\$11.00
Hand-Forged Razor Co.; Germany	\$13.00
Hanson & Rudolph; Indianapolis, IN	\$14.00
Hanson Van Camp; Indianapolis, IN	\$14.00
Harcroft & Pearson; England	\$16.00



Courtesy of Smoky Mountain Knife Works.

Harnack Moore Co.; St. Louis, MO

(a)	(b)	(c)	(d)	(e)	(f)
\$14.00	x 1	Brass handles 14 x 350% = \$49.00	Floral design high relief 14 x 400% = \$56.00	Good 150%	\$49 + \$56 = \$105 x 150% = \$157.50 = \$158.00

Company	Base Value
Harcroft, W. (& S.); England (?)	\$11.00
Harder's Gunworks; England	\$12.00
Hardy, Thomas; England; 1860 – 1920	\$12.00
Hardy, Thomas & Sons; England; 1868 – 1920	\$12.00
Hargraves, W. & Sons; England; 1850 – 1856	\$12.00
Harlow, Libby & Finn; Boston, MA	\$13.00
* Harnack, Moore Co.; St. Louis, MO	\$14.00
Harper & McIntire Co.; England	\$12.00
Harrington Cutlery Co.; MA; 1818 – current	\$18.00
Harrington, Dexter; MA; 1818 – 1882	\$12.00
Harrington, Henry; MA; 1818 – 1882	\$14.00
Harrington, Thomas; MA	\$14.00
Harris Barber Shaver Co.; Galesburg, IL	\$13.00
Harris Brothers; Chicago, IL/New Orleans, LA; 1915 – 1928	\$14.00
Harris, C.E.; Brockton, MA	\$14.00
Harris, C.M. & Co.; Scranton, PA	\$13.00
* Harris-Goar Mfg. Co.; Kansas City, MO	\$13.00
Harris J.E. & Son, Warrensburg, MO; 1916 – ?	\$14.00



Courtesy of the Tom Southerland Collection.

Harris-Goar Mfg. Co.; Kansas City, MO

(a)	(b)	(c)	(d)	(e)	(f)
\$13.00	x 1	Celluloid 13 x 275% = \$36.75	Beautiful eagle on handle 13 x 400% = \$52.00	Collectible+ 110%	\$36.75 + \$52 = \$88.75 x 110% = \$97.63 = \$98.00

Company	Base Value
Harrison Brothers & Howson; England; 1862 – 1920	\$12.00
Harrison, John; England; 1880 – ?	\$11.00
Harrison, W.	\$11.00
Hart & Nazro; NY	\$12.00
Hart & Pitcher; MO	\$12.00
Hartford Cutlery Co.; Hartford, CT	\$13.00
Hart, Issac B.; England	\$12.00
Hartkoph Cutlery; NY City, NY	\$14.00
Hart, Leslie & Warren; England	\$11.00
Harwood, Joseph; England	\$14.00
Hassam & Gurley; NY	\$12.00
Hassam Bros.; England	\$11.00
Hassam, Fred; NY	\$13.00
Hastings & Gurley; NY	\$15.00
Hastings Cutlery; England	\$11.00
Hatch Cutlery; CT; 1859 – 1899	\$20.00
Hatem, Nohoum; Germany; c. 1903 –	\$11.00
Hawaiian Barber Supply Co.; HI	\$18.00
* Hawcroft & Pearson; England; 1835 – 1844	\$14.00
Hawcroft, R. & Co.; Germany	\$11.00



Courtesy of the Mark Zalesky Collection

Hawcroft & Pearson Razors Warranted

(a)	(b)	(c)	(d)	(e)	(f)
\$14.00	x 1.5	Wood 21 x 150% = \$31.50	Kentucky Razor imprinted on blade tang 21 x 450% = \$94.50	Collectible 100%	\$31.50 + \$94.50 = \$126 x 100% = \$126.00

Company	Base Value
Hawkworth, L.E.; England	\$12.00
Hawley Hardware Co.; CT	\$14.00
Haydn, R. & Co.; Germany	\$12.00
Hayes, M.J.; CA	\$12.00
Haywood, J.E.; England; 1850 – 1869	\$12.00
Healy, Charles J.; England	\$12.00
Heckel Hardware Co.; USA	\$14.00
Hecker, Charles; OH	\$14.00
Hecker, Christian	\$11.00
Hegener, R.H.; Minneapolis, MN	\$14.00
Heiffer, John; England	\$13.00
Heilberg, J.A.; Sweden	\$16.00
Heimerdinger, August A.; Louisville, KY; 1861 – current	\$35.00
Heimerdinger, August A.; Louisville, KY; 1861 – current	\$25.00
Helena Hardware Co.; MT	\$13.00
Heljestrang, C.V.; Sweden	\$16.00
Hellinger Cutlery Co.; Fremont, OH	\$16.00
Helliwell, R & Co.; S.F. CA/Germany	\$16.00/\$13.00
* Henckels; Germany; 1731 –	\$15.00
Henckels, J.A., Zwillingenwerks; Germany; 1731 –	\$15.00



Courtesy of Smoky Mountain Knife Works.

J.A. Henckels "Twin Works"; Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$15.00	x 1	Genuine pearl 15 x 400% = \$60.00	Carved pearl handles 15 x 550% = \$82.50 = \$83.00	Minor crack, cannot be repaired Collectible- 80%	\$60 + \$83 = \$143 x 80% = \$114.40 = \$114.00

Company	Base Value
Henkel; Fremont, OH; 1906 – 1919	\$15.00
Henkel A. & Son; Newark, NJ	\$16.00
Henkel & Joyce Hardware Co.	\$14.00
Henry, George H.; Columbia, PA	\$14.00
Henry, H. Geo.; USA	\$14.00
Herbertz, Ferdinand; Germany	\$12.00
Herbertz, Hugo; Germany	\$12.00
Herbrand Co.; Fremont, OH	\$14.00
Herder, ABR, Shon; Solingen, Germany	\$12.00
Herder, L. & Son; Philadelphia, PA	\$13.00
Herold, Rudolph; NY	\$13.00
Hessenbruch, H. & Co.; Germany	\$13.00



Courtesy of the Dewey Whited Collection

T. Hessenbruch & Co.; Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$14.00	x 1	Slick black 14 x 150% = \$21.00	Imprint stamped in handle 14 x 200% = \$28.00	Collectible- 80%	\$21 + \$28 = \$49 x 80% = \$39.20 = \$40.00

* Hessenbruch, T. & Co.; Philadelphia, PA; 1873 – 1906	\$14.00
Hess Hair Milk Laboratories; St. Paul, MN	\$13.00
Hibbard, R.; England	\$13.00
Hibbard, S.; England	\$12.00



Hibbard, Spencer & Bartlett Co.; Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$25.00	x 1	Celluloid 25 x 300% = \$75.00	Elaborate handle design blade etch and blade work 25 x 400% = \$100.00	Handle cracked blade stained Collectible- 90%	\$75 + \$100 = \$175 x 90% = \$157.50 = \$158.00



Courtesy of the Mark Zalesky Collection.

Hibbard, Spencer & Bartlett Co.

(a)	(b)	(c)	(d)	(e)	(f)
\$25.00	x 1	Celluloid, colorful 25 x 345% = \$75.00	Cowboy Relief, scale pattern in handles 25 x 450% = \$112.50	Collectible 100%	\$75 + \$112.50 = \$187.50 x 100% = \$187.50 = \$188.00

Company	Base Value
* Hibbard, Spencer & Bartlett; Chicago, IL; 1855 – 1960	\$25.00
Higgins, M.J.; England	\$12.00
Hilger & Sons; Germany	\$12.00
Hill, Borough & Co.; England	\$12.00
Hill, H.H. & Co.; England	\$12.00
Hill Lalin; NY	\$15.00
Hitchcock-Hill Co.; England	\$13.00
Hives; England	\$13.00
H.M.C. Cut. Co.; Boston, MA	\$22.00
Hobson, H.; England; 1863 – 1920	\$11.00



Courtesy of Smoky Mountain Knife Works

John S. Holler & Co. "Tower Brand"

(a)	(b)	(c)	(d)	(e)	(f)
\$18.00	x 1	3-piece genuine pearl 18 x 400% = \$72.00	Silver bar inlay 18 x 300% = \$54.00	Good 150%	\$72 + \$54 = \$126 x 150% = \$189.00 = \$190.00

Company	Base Value
Hobson, H. & Co.; CT/England; 1865 - ?	\$12.00
Hobson, John B.; England; c. 1780	\$15.00
Hobson, M.; England	\$10.00
Hobson, Singhill E.; England	\$13.00
Hoffman, E & E; Germany	\$12.00
Hoffritz; Germany/NY; 1931 - current	\$14.00
Holbem & Co.; England	\$12.00
* Holler, John S. & Co. (Tower Brand); 1867 - 1900	\$18.00
* Hollestrand - Eskestun	\$15.00
* Holley Mfg. Co.; Lakeville, CT; 1846 - 1930s	\$30.00
Hollinger, J. & Bros.; Fremont, OH; 1905 - 1958	\$13.00
Holt, Ed B. & Co.; Boston, MA; 1890 - 1900	\$13.00



Courtesy of Smoky Mountain Knife Works

Holley Mfg. Co., Lakeville, CT

(a)	(b)	(c)	(d)	(e)	(f)
\$30.00	x 1	Pickbone handles 30 x 350% = \$105.00	Blade etch & bar shield 30 x 200% = \$60.00	Good 150%	\$105 + \$60 = \$165 x 150% = \$247.50 = \$250.00

Company	Base Value
Holtin, Carl A.; Ridgeway; PA	\$13.00
Holtzapffel & Co.; England	\$11.00
Holtz, Jacob; NY; c. 1929	\$12.00
Holy, D & G Co.; England	\$12.00
Holzhauser & Sons; OH	\$13.00
Homan & Co.	\$10.00
Homer, R.	\$10.00
Home Run Razor (Edlis B.S.); Pittsburgh, PA; 1893 - 1922	\$13.00
Hon.; France	\$13.00
Honey & Skelton; England	\$11.00
Hoosier Razor, T. C. G. Grah) Indianapolis, IN/ Germany; 1893 - 1925	\$16.00 (USA)/\$14.00
* Hope, Albert-Schmidt Co.; Germany	\$14.00
Hoppe; Germany	\$13.00
Horace, J.	\$10.00
* Hornet; Germany	\$12.00
Horn, W.C., Bros. & Co.; Germany	\$11.00
Horrabins; England; c. 1867	\$11.00
Horstense Razor Co.	\$10.00



Courtesy of Smoky Mountain Knife Works

Hope Cutlery, Albert-Schmidt; Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$14.00	x 1	Slick black 14 x 150% = \$21.00	Standing nude w/ grape clusters 14 x 300% = \$42.00	Good 150%	\$21 + \$42 = \$63 x 150% = \$94.50 = \$95.00



Hornet; Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$12.00	x 1	Beautiful pearl 12 x 400% = \$48.00	Carved pearl, colorful 12 x 650% = \$78.00	Good 150%	\$48 + \$78 = \$126 x 150% = \$189.00

Company	Base Value
Horster, Gmbh & Co.	\$11.00
Horton & Co.; England	\$11.00
Houghton & Co.	\$11.00
Hovender, R. & Sons; England; c. 1890s	\$13.00
Hovlan, S.	\$11.00
Howard-Lux Co.; OH	\$13.00
Howard Razor Co.; MA	\$13.00
Howell & Co.; England; 1872 – 1920	\$12.00
Howell, Gano & Co.; Germany	\$12.00
Howe, Original; Germany	\$12.00
H.S.B. (Hibbard, Spencer & Bartlett); USA	\$25.00
H.S. Co. (Henry Sears); USA; 1865 –	\$17.00
Hudson, John	\$10.00
Hummel, Karl	\$13.00
Hummel, Kurt; Germany (?)	\$10.00
Humphrey's; England	\$11.00
Hunold, Ernest; Providence, RI/England; 1893 – 1925	\$13.00
Hunter; England	\$10.00
* Hunter & Son; England	\$11.00
Huntington Barber Supply Co.; Huntington, WV	\$14.00



Hunter & Son; England

(a)	(b)	(c)	(d)	(e)	(f)
\$11.00	x 1	Celluloid 11 x 250% = \$27.50	Colorful handle/ blade etch 11 x 300% = \$33.00	Collectible- 85%	\$27.50 + \$33 = \$60.50 x 85% = \$51.43 = \$52.00

Company	Base Value
Hunt, Johnathan; England; 1829 – 1937	\$12.00
Hunts, A.; England	\$11.00
Hustler; Germany; 1829 – 1920	\$11.00
Hutchenson, W & S; England	\$11.00
H.Y.C. Cutlery Co.; New Bedford, MA	\$14.00
I.A.K.; Germany	\$11.00
I & S; USA	\$13.00
Ibbotson, Peace & Co.; England; 1847 – 1864	\$16.00
I.H.S., Rose; USA/England	\$12.00
Illum Barber Supply Co.; NY	\$12.00
Illinois Razor Supply & Cutlery Corp.; Chicago, IL	\$15.00
Ill-Mo Supply Co.; St. Louis, MO	\$14.00



Imperial Razor; Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$14.00	x 1	Celluloid 14 x 150% = \$21.00	Nice handle etched blade 14 x 200% = \$28.00	Collectible 100%	\$21 + \$28 = \$49 x 100% = \$49.00



Courtesy of Smoky Mountain Knife Works

International Cutlery Co.; NY, NY/Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$11.00	x 1	"Cracked ice" celluloid handles 11 x 300% = \$33.00	Very fancy logo & brand inlay 11 x 200% = \$22.00	Collectible 100%	\$33 + \$22 = \$55 x 100% = \$55.00

Company	Base Value
* Imperial Razor Co.; Germany; 1945 – current	\$14.00
International Corp.; Germany; 1916 – 1919	\$13.00
* International Cutlery Co.; New York, NY/Germany	\$13.00 (USA)/\$11.00
International Shear Co.; PA	\$14.00
I.W.S.; England	\$11.00
I.X.L.; England	\$16.00
Jack Knife Ben; Chicago, IL; 1887 – 1940	\$20.00
Jackson & Sons, Sheath Island Works; England	\$12.00
Jackson, Charles; OH	\$13.00
* Jackson; Fremont, OH; 1893 – 1904	\$18.00
Jackson Knife & Shear (J.K.S.); OH; 1893 – 1904	\$20.00
Jackson, William & Co.; England; 1850 – 1892	\$13.00



Courtesy of the Tom Southerland Collection

Jackson; Fremont, Ohio

(a)	(b)	(c)	(d)	(e)	(f)
\$20.00	x 1	Jigged bone 20 x 350% = \$70.00	None 0	Collectible 100%	\$70 + 0 = \$70 x 100% = \$70.00



Jacoby & Wester; NY/Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$14.00	x 1	Celluloid 14 x 275% = \$38.50	Molded design 14 x 200% = \$28.00	Collectible- 90%	\$38.50 + \$28 = \$66.50 x 90% = \$59.85 = \$60.00

Company	Base Value
* Jacoby & Wester (Wester Bros.); NY; 1891 – 1904	\$14.00
Jaeger Barber Supply Co.; MO; 1924 – 1935	\$13.00
Jaeger, Joe; Los Angeles, CA; 1891 – 1909	\$14.00
Jahn, E.J. & Co.; Detroit, MI	\$13.00
James, J.V. & Son	\$11.00
Jansen, Emil; Germany	\$11.00
Jansen, W.H.; Germany	\$11.00
Jassiano & Co.; Germany	\$11.00
Jassikno, Faliel D.; Germany	\$11.00
Jay, John; NY; 1914	\$12.00
Jeeb, N.A. Mollub & Co.	\$12.00
Jenner, Newstub; St. James St., England	\$12.00
Jermanise Cutlery Works	\$12.00
Jetter & Scheereer; Germany	\$11.00
Jewett & Butler	\$11.00
J.H.M.; England	\$11.00
Joan's Mfg. Co.; IL	\$12.00
Johansen & Peterson; Chicago	\$13.00
Johnas & Colver (J & C); England	\$12.00
John, Feli	\$11.00
Johnson & Williams; Poughkeepsie, NY	\$14.00
Johnson B & B Co.; Montgomery, AL	\$18.00

Company	Base Value
Johnson, Christopher; England; 1865 – current?	\$14.00
Johnson; England; c. 1800	\$14.00
Johnson, G.; Germany; 1810 – 1855	\$12.00
Johnson, James; IL	\$13.00
Johnson, James, Silver Steel; England; 1818 – 1853	\$16.00
Johnson, J.C.; Rockford, IL	\$13.00
Johnson, J.T.; Germany	\$11.00
Johnson Mfg. Co.; England	\$12.00
Johnson Silver Steel Razor; 1821 – 1853	\$12.00
Johnson Western Works; 1818 – 1853	\$16.00
Johnson, William	\$14.00
Jones & Son; Germany	\$10.00
Jones Mfg. Co.; Chicago, IL	\$13.00
Joppa, J. Brommall Mark	\$12.00
Jordan, Albert & Co.; NY	\$14.00
Jordeau, Jean Inc.; NY; 1912 – 1949±	\$13.00
Jordon, A.J.; England/Germany/St. Louis, MO	4.00/\$12.00/\$16.00
Jordon, Andrew & Co.; England/Germany/St. Louis, MO	4.00/\$12.00/\$16.00
Joseph, Nathan & Co.; San Francisco, CA	\$14.00
Joseph, S.	\$11.00
J.R. & Sons	\$11.00
* Jubilee; Germany	\$12.00



Jubilee

(a)	(b)	(c)	(d)	(e)	(f)
\$12.00	x 1	Celluloid 12 x 275% = \$33.00	None 0	Collectible 100%	\$33 + 0 = \$33 x 100% = \$33.00

Company	Base Value
Jung, M.; NY/Germany; 1918 – 1923	\$13.00/\$11.00
Jureidini, Nasib; England	\$11.00
Jureidini, Said Khalil; NY; c. 1890s	\$13.00
Justice, A.R., Co.; England/Philadelphia, PA; 1877 – 1937	\$10.00/\$13.00
Justice, Paris	\$12.00



Courtesy of the Dewey Whited Collection.

Ka-Bar USA

(a)	(b)	(c)	(d)	(e)	(f)
\$30.00	x 1	Hard rubber 30 x 125% = \$45.00	Interesting blade design model # on handle 30 x 125% = \$37.50	Collectible 100%	\$45 + \$37.50 = \$82.50 x 100% = \$82.50

* Ka-Bar, Union Cut. Co.; USA; 1923 – current	\$30.00
Kabesco; Germany	\$13.00
Kahnweiler, S.B., & Co.; NY	\$13.00
Kain-Abel; Germany	\$12.00
Kaiser, Gustov; Germany	\$14.00
Kaldenberg, F.J.	\$12.00
Kalsted, D.C.; England	\$12.00
Kama; Germany	\$10.00
K & D; Chicago, IL; 1917 – 1937	\$14.00
Kane, Masu; Germany	\$12.00
* Kanner, J.; Solingen, Germany	\$12.00
Karayoz, Cifte; Germany	\$10.00
Karim, Bazil; Spain	\$17.00
Karnak More Co.; USA	\$12.00
Kastor, Adolf; Germany; 1876 – 1947	\$11.00



Courtesy of Smoky Mountain Knife Works

J. Kanner; Solingen, Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$12.00	x 1	Ivory celluloid 12 x 300% = \$36.00	Etched blade fancy bolsters 12 x 200% = \$24.00	Collectible 100%	\$36 + \$24 = \$60 x 100% = \$60.00

Company	Base Value
Kastor Bros.; Germany; 1876 – 1947	\$12.00
Kattell, Stanley M.; Binghamton, NY; 1914 –	\$16.00
Katz Bros.; Singapore	\$12.00
K-B; Germany	\$11.00
Keeler, F.M. Co.; Boston, MA	\$13.00
* Keene Cut. Co.; Germany	\$16.00
* Keen Kutter; USA	\$20.00
Keidel, Henry; Germany; 1877 – 1928	\$12.00
Keller, Edward; Boston, MA	\$16.00
Kelly Hardware Co.; USA	\$12.00



Courtesy of Smoky Mountain Knife Works

Keene Cutlery Co.; Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$16.00	x 1	Pickbone 16 x 350% = \$56.00	Blade etch 16 x 200% = \$32.00	Good 150%	\$56 + \$32 = \$88 x 150% = \$132.00



Courtesy of the Tom Southerland Collection.

Keen Kutter/E.C. Simmons

(a)	(b)	(c)	(d)	(e)	(f)
\$20.00	x 1	Waterfall celluloid 20 x 300% = \$60.00	Nice end caps 20 x 300% = \$60.00	Collectible- 85%	\$60 + \$60 = \$120 x 85% = \$102.00

Company	Base Value
Kelly, Howe, Thomson Co.; Duluth, MN	\$14.00
Kelly, Robert; England	\$11.00
Kelly, Robert & Sons; England	\$11.00
Kennedy, Brauer & Sons & McGuive; USA	\$16.00
Kern, M.G.	\$12.00
Kern, R & W; Canada/England	\$12.00/\$10.00
Kesmodel, M.; ID/Germany	\$12.00/\$10.00
* Kibitz; Germany	\$13.00
Kiecht Mfg. Co.; Chicago, IL	\$14.00
* Kinfolks Inc.; Little Valley, NY; 1927 – 1957	\$30.00
Kingman & Hassam; Boston, MA	\$13.00
King, M. & J.; NY; 1857 – 1876	\$15.00



Kibitz; Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$13.00	x 1	Black celluloid 13 x 275% = \$35.75	Silver inlay 13 x 300% = \$39.00	Collectible 100%	\$35.75 + \$39 = \$74.75 x 100% = \$74.75 = \$75.00



Courtesy of the Dewey Whited Collection
Kinfolks Inc.; Little Valley, NY

(a)	(b)	(c)	(d)	(e)	(f)
\$30.00	x 1	Genuine ivory 30 x 550% = \$165.00	Plain 30 x 100% = \$30.00	Collectible- 90%	\$165 + \$30 = \$195 x 90% = \$175.50 = \$176.00

Company	Base Value
King Razor Mfg. Co.; PA; 1904 – 1911	\$12.00
Kirby, S.; Germany	\$10.00
Kirchmer Supply Co.; Los Angeles, CA	\$12.00
Kirkham & Co.; England	\$12.00
Kirscher, J. & Sohne; CA	\$12.00
Klass (Crane Brand); Germany; 1834 – current	\$16.00
* Klass, Karl; Germany; 1925 – 1926	\$14.00
Klass, Robert; NY/Germany; 1834 – current	\$16.00/\$14.00
Klas Torn Blom; Sweden	\$14.00
Klauber & Sons; NY	\$12.00
Klauber, C. & Sons; NY	\$12.00
Klauber, Daniel; NY; 1819 – 1837	\$12.00



Karl Klass; Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$14.00	x 1	Black celluloid 14 x 275% = \$38.50	Hammered tang 14 x 200% = \$28.00	Collectible 100%	\$38.50 + \$28 = \$66.50 x 100% = \$66.50 = \$67.00

Company	Base Value
Klauber, Henry	\$14.00
Kleiblat Barber Supply, Inc.; Sioux City, IA; 1912 – 1934	\$14.00
Kleineick, Ed; Germany	\$12.00
Klouberg & Bros.; NY/Germany	\$12.00
Knetch, G; Germany	\$12.00
Knicht, D & F; OH	\$13.00
Knight, Robert; England	\$15.00
Knotte, C.F.; Germany	\$12.00
Knouth, Gustav; Germany	\$12.00
Kobar; Germany	\$12.00
Kobesco; Germany	\$11.00
Koch, F.A. & Co.; Germany/NY	\$12.00/\$14.00
Koch, J.; IL	\$13.00
Koch, Shafer; Germany	\$12.00
Koch, Theo; Chicago, IL; 1913 – 1917	\$13.00
Koeller & Schminitz Co.; Germany; 1834 – 1916	\$13.00
Koeller, Ohligs Co.; Germany	\$12.00
Koelsch & Shoffer; Germany	\$11.00
Koercher, J.B.; Germany	\$11.00
Koken Barber Supply; Germany/France; 1896 – 1925	\$11.00/\$13.00



C. Korhammer; Ingolstadt, Sweden

(a)	(b)	(c)	(d)	(e)	(f)
\$18.00	x 1	Black horn 18 x 200% = \$36.00	Slight blade etch 18 x 100% = \$18.00	Collectible 100%	\$36 + \$18 = \$54 x 100% = \$54.00



Courtesy of the Tom Southerland Collection

Korn Razor Mfg. Co.

(a)	(b)	(c)	(d)	(e)	(f)
\$22.00	x 1	22 x 150% = \$33.00	Interesting handle design 22 x 200% = \$44.00	Collectible 100%	\$33 + \$44 = \$77 x 100% = \$77.00

Company	Base Value
Koken; St. Louis, MO; 1896 – 1923	\$13.00
Koller, F.; Germany; 1855 – 1905	\$12.00
Konejung; Germany	\$12.00
* Korhammer, C.; Sweden	\$18.00
* Korn Razor Mfg. Co.; Little Valley, NY; 1900 – 1919	\$22.00
Korte, G.; Germany	\$12.00
Kovalt & Smith; PA	\$16.00
Kramerso; Germany	\$10.00
Krank, Alfred; St. Paul, MN	\$12.00
Krant, E.; OH	\$11.00
Kraut & Dohnal; Chicago, IL/Germany; 1902 – 1937	\$13.00/\$11.00
Krohner, Fred; Germany	\$12.00
Kron, E.; Germany; 1919 – 1922	\$11.00
Kroner, Fred	\$12.00
Kroner Hdw. Co.; Germany	\$11.00
Kropp; Germany	\$12.00
Krupp; England	\$13.00
Kruse & Bahlmann Hdw.; Cincinnati, OH; 1887 – 1962	\$18.00
* Krusius Bros.; Germany; 1889 – 1927	\$11.00
Kunde, S. & Son; Germany	\$11.00



Courtesy of Smoky Mountain Knife Works.

Krusius Bros.; Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$11.00	x 1	Ivory celluloid 11 x 300% = \$33.00	Standing nude & flora 11 x 400% = \$44.00	Good 150%	\$33 + \$44 = \$77 x 150% = \$115.50

Company	Base Value
Kut-Well; USA; 1891 – 1941	\$18.00
LaComte, Renold; France	\$14.00
LaCross	\$12.00
* Lafayette Cut. Co.; Germany; 1909 – 1928	\$14.00
* Lakeside Cut. Co.; Chicago, IL	\$22.00
Lamb; OH	\$12.00
Lambert & W.; MI	\$14.00
Lambert, E.C.; Flint, MI	\$16.00



Courtesy of the Tom Southerland Collection.

Lafayette Cut. Co.; Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$14.00	x 1	Colorful celluloid 14 x 275% = \$38.50	Peacock design 14 x 300% = \$42.00	Collectible 100%	\$38.50 + \$42 = \$80.50 x 100% = \$80.50



Courtesy of Smoky Mountain Knife Works.

Lakeside Cutlery Co.; Chicago, IL

(a)	(b)	(c)	(d)	(e)	(f)
\$22.00	x 1	Brown & cream colored composition 22 x 100% = \$22.00	Fancy bolsters & blade etch soldiers & slogan 22 x 200% = \$44.00	Collectible 100%	\$22 + \$44 = \$66 x 100% = \$66.00

Company	Base Value
Lamere, O.S.; TX	\$14.00
L & A Co.; USA	\$15.00
* Landers, Frary & Clark; CT, USA; 1865 - 1910	\$30.00
* Landsman, A.; NY/Germany	\$15.00 (USA)/\$13.00
Langbein, C.; England; 1870 - 1910	\$11.00
Lang, Gebt.; OH	\$11.00
Larissa; England	\$11.00
Larkin; England	\$12.00
LaSalle Cut. Co.; IL	\$18.00
Law, Ch.; England	\$13.00
Law, Crofton & Pearson; Sheffield, England	\$14.00
Law, John; England	\$11.00



Landers, Frary & Clark; New Britain, CT, "Universal"

(a)	(b)	(c)	(d)	(e)	(f)
\$30.00	x 1	Composition 30 x 150% = \$45.00	Curious tang molded handle exchangeable blade w/imprint 30 x 200% = \$60.00	Collectible 100%	\$45 + \$60 = \$105 x 100% = \$105.00



Courtesy of Smoky Mountain Knife Works.

A. Landsman; NY/Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$15.00	x 1	Genuine ivory 15 x 550% = \$82.50	Scrimshaw of sea monster & sailing ship 15 x 450% = \$67.50	Good 150%	\$82.50 + \$67.50 = \$150 x 150% = \$225.00

Company	Base Value
Lawman & Co.; Independence, MO	\$12.00
Lawrence Pub. Co.; Germany	\$10.00
* Lawton Cutlery Co.; Chicago, IL; 1890 - 1895	\$14.00
L.B. Ltd.; Canada	\$22.00
L.C.A. Hdw Co.; England	\$12.00
Leader; England	\$11.00
LeChampion; Switzerland	\$12.00
* LeCoultre, Jacques; Switzerland; 1830 - 1919	\$14.00
Lee Mfg.; Chicago, IL	\$20.00
Lee's Radium Co. Ltd.; England	\$12.00
* Lee's Warranted; Germany	\$12.00
* Le Grelot; Thiers, France	\$12.00



Courtesy of Smoky Mountain Knife Works.

Lawton Cutlery Co.; Chicago, IL

(a)	(b)	(c)	(d)	(e)	(f)
\$14.00	x 1	Celluloid 14 x 300% = \$42.00	Ear of corn design 14 x 350% = \$49.00	Collectible 100%	\$42 + \$49 = \$91 x 100% = \$91.00

Company	Base Value
Lehod Yazbek; OH	\$12.00
Lehrkind & Paevel Co.; Germany	\$11.00
Lehuer; Germany	\$11.00
Leineke, J.C.; IN	\$12.00
Lenox Cut. Co.; Germany	\$13.00
Leon, A.; England	\$12.00
Leopold, R.; Germany	\$10.00
Lerner; England	\$12.00
* Le Royal, Tranchant & Crown; France	\$14.00
Levene & Sons; Boston, MA	\$16.00



Courtesy of the Tom Southerland Collection.
LeCoultre, Jacques; Switzerland

(a)	(b)	(c)	(d)	(e)	(f)
\$14.00	x 1	14 x 200% = \$28.00	None 0	Collectible 100%	\$28 + 0 = \$28 x 100% = \$28.00



Lee's Warranted

(a)	(b)	(c)	(d)	(e)	(f)
\$12.00	x 1	Celluloid ivory 12 x 250% = \$30.00	Ornate 12 x 400% = \$48.00	Collectible- 85%	\$30 + \$48 = \$78 x 85% = \$66.30 = \$66.00



Courtesy of the Tom Southerland Collection.
Le Grelot, Theirs, France

(a)	(b)	(c)	(d)	(e)	(f)
\$12.00	x 1	Colorful celluloid 12 x 300% = \$36.00	Windmill design 12 x 350% = \$42.00	Collectible 100%	\$36 + \$42 = \$78 x 100% = \$78.00



Courtesy of Smoky Mountain Knife Works.
Le Royal, Tranchant & Crown "DeLaFoul Mouse"; France

(a)	(b)	(c)	(d)	(e)	(f)
\$14.00	x 1	Black black x 150% = \$21.00	Blade worked brass & genuine pearl inlay 14 x 300% = \$42.00	Collectible 100%	\$21 + \$42 = \$63 x 100% = \$63.00

Company	Base Value
Levenson, J. A.; Louisville, KY	\$18.00
* Levering Razor Co.; NY/Germany	\$20.00/\$18.00
Lewgold Imp. Co.; NY; 1920 - 1922	\$12.00
Lewis Brothers & Co., "Klean Kutter"; Montreal, Canada	\$12.00
Lewis Razor Co.; Germany	\$12.00
Leyet A Tours; France	\$13.00
L.F. & C.; CT, USA	\$12.00
L.G. & Co.; Germany	\$11.00
Libby, Harlow & Co.; MA	\$12.00



Courtesy of Smoky Mountain Knife Works

Levering Razor Co.; NY/Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$20.00	x 1	Ivory celluloid 20 x 300% = \$60.00	Standing nude & floral design 20 x 500% = \$100.00	Pin replaced Collectible- 75%	\$60 + \$100 = \$160 x 75% = \$120.00

Company	Base Value
Liberty Cut. Co.; Germany	\$14.00
Life, Warburton's Narj; England	\$11.00
Liggetts; NY	\$10.00
Limerick, "Hall's Mark"; England	\$12.00
Linden; England	\$12.00
Lindsay Co. Serritt; Philadelphia, PA	\$13.00
Lindsay, J. Hwd. Co.; Pittsburgh, PA; 1886 - 1920	\$13.00
Lindsay Mfg. Co., H; Pittsburgh, PA	\$13.00
Lingard, John; England; 1787 - 1880	\$11.00
Linton & Pass Mfg. Co.; PA	\$12.00
Lion Razor Works; Germany	\$14.00



Courtesy of the Dewey Whited Collection

Loeffler Co.; Rochester, NY

(a)	(b)	(c)	(d)	(e)	(f)
\$13.00	x 1	Celluloid 13 x 300% = \$39.00	Plain 13 x 100% = \$13.00	Collectible 100%	\$39 + \$13 = \$52 x 100% = \$52.00

Company	Base Value
Litt Cutlery; Spencer, IA; 1918 - 1922	\$12.00
Little & Co., Charles; Germany	\$13.00
Little Valley Knife Co.; NY; 1900 - 1905	\$35.00+
Lockword Bros.; England; 1849 - ?	\$14.00
Lodis	\$11.00
* Loeffler Co.; Rochester, NY; 1887 - 1957	\$13.00
Loew, Wm.; Des Moines, IA	\$14.00
Logan-Greg Hwd. Co.; Louisville, KY; 1898 - 1913	\$10.00
London; c. 1800	\$20.00
London Razor Co.; Germany	\$14.00
Long & Co., H.; England; 1846 - current?	\$11.00
Lord & Co.; England	\$14.00
Lord & Harvey; England	\$13.00
Loreno, W.F.	\$11.00
Louper; Germany	\$11.00
Lowe Co.; WI, USA	\$12.00
Lowe, Wm. M.; Des Moines, IA	\$14.00
L.S. & N.; Leoder, Germany	\$11.00
L.S. Co.; England	\$10.00
Ludo Shear & Razor Works; Germany	\$12.00



Courtesy of the Mark Zalesky Collection.

Magnesia

(a)	(b)	(c)	(d)	(e)	(f)
\$14.00	x 1	Solid color celluloid 14 x 275% = \$38.50	Embossed handle 14 x 400% = \$56.00	Collectible 100%	\$38.50 + \$56 = \$94.50 x 100% = \$94.50 = \$95.00



Courtesy of the Tom Southerland Collection

Malluk & Co., Nejeeb; Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$13.00	x 1	13 x 275% = \$35.75	13 x 300% = \$39.00	Collectible 100%	\$35.75 + \$39 = \$74.75 x 100% = \$74.75 = \$75.00



Courtesy of Smoky Mountain Knife Works.

M & H Grinding Co.; Cleveland, OH

(a)	(b)	(c)	(d)	(e)	(f)
\$13.00	x 1	Ivory celluloid 13 x 300% = \$39.00	Floral motif inlay 13 x 400% = \$52.00	Collectible 100%	\$39 + \$52 = \$91 x 100% = \$91.00

Company	Base Value
Malliburton; Germany	\$12.00
Mallin, E.; England	\$13.00
Mallinson; England	\$12.00
* Malluk, Nejeeb; Germany; 1895 - 1896	\$11.00
Maly, K.; Germany	\$10.00
Manchester Razor Co.; Germany	\$13.00
* M & H Grinding Co.; Cleveland, OH/NY	\$13.00
* Manges, E.	\$12.00
Mangoon, E.; England	\$12.00
* Manhattan Cutlery Co.; England; 1868 - 1906	\$16.00
Mann & Co.; OH	\$12.00
Mansour, T. & Sons; NY	\$12.00
Many, George & Co.; England	\$12.00
Mappin & Webb Ltd.; England; 1835 - current?	\$14.00



E. Manges

(a)	(b)	(c)	(d)	(e)	(f)
\$12.00	x 1	Striped celluloid 12 x 300% = \$36.00	Brand pressed in handle 12 x 200% = \$24.00	Collectible 100%	\$36 + \$24 = \$60 x 100% = \$60.00

Company	Base Value
Lund; Germany	\$12.00
Lutters, Karl; Germany	\$11.00
Lyre & Co.; England	\$13.00
Mabeeb & Joseph	\$12.00
MAB Reg.; Germany	\$11.00
MacDaniel; London, England	\$12.00
MacKenzie; Edinburgh, Scotland	\$15.00
Macomber, Bigelow, & Dowse; Boston, MA	\$12.00
Madison, L.J. Co.; OH	\$13.00
Madler, Julius & Sohn; Germany	\$12.00
Magdeburg, H.G.; NY	\$13.00
Magic (Eagle Pencil Co.); NY; 1883 - 1935	\$13.00
Magnetic Cutlery Co.; Germany; 1900 - 1932	\$12.00
* Magnesia	\$14.00
Maher & Grosh; OH; 1875 - 1990	\$30.00
Mahfoud & O'Toole; MA/Germany	\$12.00/\$11.00
Maine Barber Supply Co.; Portland, ME	\$13.00
Makham & Son; Germany	\$12.00
Makrauer Barber Supply; PA	\$14.00
Malhami, George	\$28.00/\$30.00



Manhattan Cutlery Co.

(a)	(b)	(c)	(d)	(e)	(f)
\$15.00	x 1.5	Clear horn $\$22.50 \times 275\% =$ $\$61.88 = \62.00	None 0	Collectible 100%	$\$62 + 0 =$ $\$62 \times 100\% =$ $\$62.00$

Company	Base Value
Mappin Bros.; England; 1848 – 1902	\$11.00
Mappin, Joseph; England	\$12.00
Markos & Bros.; Germany	\$11.00
Marmar, W. & Co.; England	\$11.00
Marples & Co.; England; 1861 – 1980	\$12.00
Marriot, Luke; England	\$12.00
Marsden; England; 1790 – 1870	\$13.00
Marshall Wells Hdw.; NY	\$13.00
Marsh Bros. & Co.; England	\$14.00
Marshes & Shephard; England; 1817 – 1825	\$14.00
Marsh, John; England	\$11.00
Martin; Germany	\$10.00
Martin & Gannaway Bailey's Choice; VA	\$16.00
Marvy Co., Wm.; MN	\$13.00
Maryland Barber Sup.; MD	\$12.00
Mason; USA; 1870 – 1875	\$10.00
Matheisen, M.; Germany	\$10.00
Matthews & Lively; Atlanta, GA/Germany; 1870 – 1920	\$15.00/\$13.00
Maugham; England (?)	\$13.00
Mawson, S. & Sons, Sheffield, England	\$12.00



Maywer

Courtesy of the Mark Zalesky Collection.

(a)	(b)	(c)	(d)	(e)	(f)
\$18.00	x 2	Ivory $36 \times 500\% = \$198.00$	Scrimshaw $36 \times 400\% = \$144.00$	Collectible 100%	$\$198 + \$144 = \$342$ $\times 100\% = \$342.00$

Company	Base Value
May & Thomas Hdw. Co.; AL	\$16.00
MayBee Razor Co.; USA	\$22.00
Mayer, G.M.; NY	\$12.00
* Maywer	\$18.00
McClory, J.E.; England; 1870 – 1920	\$12.00
McClung, C.M. & Co.; Knoxville, TN	\$12.00
McCoy & Co.; KY	\$12.00
McDonald, W.E.; MA	\$13.00
McGill Cutlery Co.; CA	\$12.00
McIlwaine, N. & H.; USA	\$11.00
McIntosh & Heather; OH; 1903 – 1911	\$14.00
McKeever Bros.; IA	\$16.00
McKenna; Geneva, NY	\$12.00
McKenzie; Edinburgh, Scotland	\$15.00
McLand; Belfast, Ireland	\$17.00
McLaughlins; USA	\$10.00
McLean Black & Co.; MO	\$12.00
McMoran, J. & Co.; MA	\$13.00



Courtesy of Smoky Mountain Knife Works

Meier; Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$12.00	x 1	Black & gold mottled celluloid 12 x 300% = \$36.00	Abalone insert fancy blade etch 12 x 300% = \$36.00	Collectible+ 125%	\$36 + \$36 = \$72 x 125% = \$90.00

Company	Base Value
McNamara; Boston, MA	\$13.00
McQueen Sup. Co.; KY	\$14.00
Mehl & Sapper; PA	\$12.00
* Meier; Germany	\$12.00
Meifer, J.; England	\$13.00
Melchior, Bro.; Chicago, IL/Japan	\$13.00/\$11.00
Melchior, Hugo; Omaha, NE/Germany; 1887 - 19	\$13.00/\$10.00
Mellhuise & Hoborn; Germany	\$11.00
Menthoot; England	\$13.00
Meredith, J.L.; MA	\$12.00
Merit Import Co.; Germany	\$10.00
Messerschmidt; Pakistan	\$10.00
Metropolitan Cutlery Co.; 1906 - 1904	\$14.00
MG Special; England	\$12.00
Michaels, Peter; NY	\$18.00
Microscopic; Germany	\$11.00
* Middlebrooks, B.W. Co.; GA	\$16.00
Middleton Cutlery Co.; England	\$12.00
Middleton, John; England	\$12.00
Migone & Co.; CA	\$12.00



Courtesy of the Dewey Whited Collection.

B. W. Middlebrooks; GA

(a)	(b)	(c)	(d)	(e)	(f)
\$16.00	x 1	Hard rubber 16 x 150% = \$24.00	None 0	Collectible+ 125%	\$24 + 0 = \$24 x 125% = \$30.00

Company	Base Value
Miln, A.; England	\$10.00
Miller & Sons (Blue Steel); OH	\$13.00
* Millhouse	\$12.00
Milner, M.; US	\$11.00
Milwaukee Barber Supply; WI	\$12.00
Mithoff, H.; O	\$11.00
Mizzoo Cut. Co. St. Louis, MO; 1906 - 1918	\$12.00
Mobson	\$11.00
Model Barber Supply; Peoria, IL	\$14.00
Mogel, M. Inc.; NY; 1924 - 1951	\$12.00
Mohawk Valley Barber Supply Co.; NY; 1921 - 1928	\$14.00
Mokoto; Germany	\$9.00



Millhouse

(a)	(b)	(c)	(d)	(e)	(f)
\$12.00	x 1	Celluloid 12 x 250% = \$30.00	Ornate inlays very nice 12 x 300% = \$36.00	Collectible+ 125%	\$30 + \$36 = \$66 x 125% = \$82.50 = \$83.00



Courtesy of Smoky Mountain Knife Works

Moler System of Colleges; Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$14.00	x 1	3-piece pearl 14 x 400% = \$56.00	Dated 1895 gunstock handles 14 x 400% = \$56.00	Good 150%	\$56 + \$56 = \$112 x 150% = \$168.00

Company	Base Value
* Moler System of Colleges; Germany; 1895 - ?	\$14.00
Money Bak Razor Co.; NY	\$14.00
Monkhouse, Carl; Ellicottville, NY	\$14.00
Monroe Cutlery; NY; 1904 - 1916	\$16.00
Monserat, Jesse; France	\$12.00
Monthouse, Carli; Germany	\$12.00
Monumental Cutlery Co.; England	\$14.00
Mooney & Moyer	\$12.00
Moore & Handley Hardware; AL; 1882 - current	\$12.00
Moore Co.; MO	\$12.00
Moore, K.; MO	\$12.00
Moran, S.M. & Co.; England; c. 1900±	\$12.00



Morley W.H.; Austria

(a)	(b)	(c)	(d)	(e)	(f)
\$12.00	x 1	Celluloid ivory 12 x 250% = \$30.00	Peacock design w/color 12 x 300% = \$36.00	Collectible- 90%	\$30 + \$36 = \$66 x 90% = \$59.40 = \$59.00

Company	Base Value
Morehouse & Wells; IL; 1913 - 1938	\$13.00
Morgan, T.; USA	\$10.00
Morlaix, M.	\$8.00
* Morley W.H. & Co.; Austria/Germany; 1913 - 1927	\$12.00/ \$14.00
Morris Mfg. Co.; MI; 1919 - 1950	\$12.00
Morrison Co.	\$10.00
Morton, J.; Oxford, England	\$12.00
Moshy & Rabaim; Canada; 1902 - 1906	\$12.00
Mosley & Sons; England	\$13.00
Mount, J.T. & Co.; England	\$12.00
M.S. & W. Co.; NY	\$12.00
M's Co.; PA	\$12.00
Mulenoto W.; Germany	\$11.00
Muller, H.; Germany; 1909 - 1922	\$12.00
Muskegan Barber Supply Co.; MI	\$11.00
Najeeb Moll; Co.; Japan	\$13.00
Nance & Son; Wichita, KS	\$12.00
Nantz, H.	\$10.00
Nash Hardware Co.; Ft. Worth, TX	\$13.00
National Barber Supply; GA	\$12.00
National Cut. Co.; OH	\$13.00
National Mfg. Co.; GA	\$13.00
National Razor Mfg. Co.; OH; 1919 - 1923	\$12.00
Naylor & Sanderson; England; 1795 - 1830	\$14.00
Naylor & Son; England; 1787 - 1795	\$14.00
Needham Bros.; England	\$12.00
Needham, Veal & Tyzack; England; 1865 - current?	\$12.00
Neilson, N. Co.; NY	\$14.00
Nelson Razor Co.; ME	\$12.00
Neuhaus, Fred; Germany	\$12.00

Company	Base Value
Neumeyer & Diamond; NY; 1905 – 1906	\$13.00
Neva-Hone Razor Co.; NY; 1906 – 1914	\$16.00
Never Dull Cutlery Co.; USA; 1886 – 1940	\$14.00
New Century Cutlery Co.; Germany	\$11.00
New England Cutlery Co.; USA; 1850 – 1860	\$16.00
New England Razor Co.; Boston, MA; 1935±	\$18.00
Newhouse, Fredrick; Germany	\$10.00
Newton, Francis; England	\$10.00



John Newton & Co.; England

(a)	(b)	(c)	(d)	(e)	(f)
\$13.00	x 1	Celluloid 13 x 275% = \$35.75	Embossed design 13 x 300% = \$39.00	Collectible 100%	\$35.75 + \$39 = \$74.75 x 100% = \$74.75 = \$75.00

* Newton, John & Co.; England	\$13.00
New York; c. 1800	\$14.00
New York Knife Co.; USA; 1856 – 1931	\$24.00
New York Razor Co.; USA; 1905±	\$20.00
Niagara Cut. Co.; Germany	\$12.00
Nicholson & Co.; England	\$12.00
Nicholson & Son; England	\$12.00
Nicholson, I.; England	\$12.00
Nicholson, W.M.; England; 1830 – 1864	\$14.00
* NIE	\$12.00



NIE

(a)	(b)	(c)	(d)	(e)	(f)
\$12.00	x 1	Black celluloid 12 x 275% = \$33.00	Devil inlay 12 x 300% = \$36.00	Collectible 100%	\$33 + \$36 = \$69 x 100% = \$69.00



D. Nive

(a)	(b)	(c)	(d)	(e)	(f)
\$12.00	x 1.5	Mottled celluloid 18 x 300% = \$54.00	Inlay colorful 18 x 300% = \$54.00	Collectible- 85%	\$54 + \$54 = \$108 x 85% = \$91.80 = \$92.00

Company	Base Value
Niebergaw, E. & Co.	\$12.00
Nielson, N. & Co., Inc.; Buffalo, NY	\$14.00
* Nive, D.	\$12.00
Nixon & Co.; England	\$10.00
Nobson, Francis	\$10.00
Noell, Wilhelm; Germany	\$12.00
Non-Felt Razor Works; MO/Germany	\$14.00/\$12.00
* Non-Plus; Germany	\$20.00
* Noonan, T. & Sons; Boston, MA; 1901 – 1960	\$14.00
Nordfelt, Guistaf; Germany	\$12.00



Courtesy of Smoky Mountain Knife Works

Non-Plus Ultra "Crown & Sword"; Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$20.00	x 1	Genuine stag 20 x 400% = \$80.00	Bar shield 20 x 100% = \$20.00	Good 150%	\$80 + \$20 = \$100 x 150% = \$150.00



T. Nonan & Sons; Boston, MA

(a)	(b)	(c)	(d)	(e)	(f)
\$14.00	x 1	Green celluloid 14 x 300% = \$42.00	Inlaid w/words "Minute" image of person & U.S. 14 x 300% = \$42.00	Collectible 100%	\$42 + \$42 = \$84 x 100% = \$84.00

Company	Base Value
Norleigh Diamond (Norvelle-Shapleigh); England	\$10.00
Norris, Samuel; England; 1795 - 1815	\$14.00
Northern; NY	\$13.00
Northfield Cut. Co.; CT; 1858 - 1919	\$22.00
* Norvelle-Shapleigh; St. Louis, MO	\$24.00
Norwich Cut. Co.; USA; 1890 - 1934	\$15.00
* Novelty Cutlery Co.; USA; 1879 - 1948	\$22.00
Nowill & Kippax; England	\$12.00
Nowill & Sons; England; 1848 - current?	\$12.00
Nowill, J.; England; 1848 - current?	\$12.00



Courtesy of the Tom Southerland Collection

Norvelle-Shapleigh; St. Louis, MO; Diamond Edge

(a)	(b)	(c)	(d)	(e)	(f)
\$22.00	x 1	Cracked ice celluloid 22 x 100% = \$22.00	Nice bolsters 22 x 350% = \$77.00	Collectible+ 120%	\$22 + \$77 = \$99 x 120% = \$108.90 = \$109.00



Novelty Cutlery Co.; OH

(a)	(b)	(c)	(d)	(e)	(f)
\$22.00	x 1	Clear celluloid 22 x 300% = \$66.00	Name of owner and illustration of "craft" tools in handle 22 x 300% = \$66.00	Collectible+ 125%	\$66 + \$66 = \$132 x 125% = \$165.00

Company	Base Value
Oak Razor Works; England	\$12.00
Oberhauser, Martin; Boston, MA; 1875 - 1935	\$11.00
O.C. Barber Supply Co.; OH; 1919 - 1925	\$14.00
O'Donnel, J.A.	\$12.00
Ohio Farmer; OH; 1930s - ?	\$18.00
Old Forge; NY	\$22.00
Olean Cut. Co.; NY; 1911 - 1914	\$24.00
Omega; Germany; 1898 - 1924	\$10.00
Onondago Barber Supply House; NY; 1830s - 1850s	\$12.00
Ontario Cut. Co.; Geneva, NY; 1904 - current	\$20.00

Company	Base Value
Ophir No. 2; Germany	\$12.00
Orosdam, A.; England	\$12.00
Osborne & Co.; Clyde, OH; 1826 – 1883	\$18.00
Osgood, Bray & Co.; CA/Germany; 1901 – 1905	\$12.00
OST; Newark, NJ; 1906 – 1914	\$12.00
Owens & Barkley; Maysville, KY	\$16.00
Owl Brand; England; c. 1890s	\$11.00



Courtesy of Smoky Mountain Knife Works

Oxford Razor Co.; Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$11.00	x 1	Ivory celluloid 11 x 300% = \$33.00	Hand-painted 11 x 300% = \$33.00	Collectible 100%	\$33 + \$38.50 = \$71.50 x 100% = \$71.50 = \$72.00

* Oxford Razor Co.; Germany; early 1900s?	\$11.00
Oxley, Isaac; England	\$11.00
Oyama	\$12.00
Pabst & Kohler; OH	\$14.00
Packard Hardware Co.; PA; 1854 – 1896	\$12.00
Packwood; England	\$10.00
Painton, George; NY	\$11.00
Pairo Barber Supply; MO	\$11.00
Palfreyman, George; England	\$12.00
Pal Cutlery; USA; 1939 – 1945	\$15.00
Pal-Lein Mfg. Co.; IN; 1920s – ?	\$13.00
Palmer & Bachelder; OH	\$16.00
* Palmer Brothers; Savannah, GA	\$22.00



Courtesy of Smoky Mountain Knife Works

Palmer Brothers; Savannah, GA

(a)	(b)	(c)	(d)	(e)	(f)
\$22.00	x 1	Genuine ivory 22 x 550% = \$121.00	Hand-forged blade 22 x 150% = \$33.00	Collectible+ 125%	\$121 + \$33 = \$154 x 125% = \$192.50 = \$193.00

Company	Base Value
Palmer; Chicago, IL	\$16.00
Panama Supply Co.; Germany	\$12.00
Pan American Razor Co.; USA	\$12.00
Panderborn; Wehr; Germany	\$10.00
Pan Handle Barber Supply Co.; WV	\$12.00
Parke	\$10.00
Parker & Linley; England	\$12.00
Parker Barber Supply; TX	\$12.00
Parker Chemical Co.; IN	\$12.00
Parker, G.A.; PA	\$14.00
Parker, Josephus; USA	\$11.00
Parker, Widow	\$11.00
Parkin; England; 1785 – 1800	\$14.00
Parramore, S.; England	\$12.00
Patent Tempered; England	\$12.00
Patten, Hannah & Son; c. 1780s – 1800s?	\$14.00
Paul Brothers (E. Weck); NY; 1887 – 1905	\$14.00
Payne & Sons; NY	\$14.00
Pearce, Henry; England	\$11.00
Pearce, I.; England	\$12.00

Company	Base Value
Pearl Duck; Germany; 1917 – 1952?	\$14.00
Pearson; England	\$14.00
Peerless Cut. Co.; NY; 1835 – current?	\$22.00
Pennsylvania Preferred Barber Supply Co.; PA	\$11.00
Peoria Barber Supply; IL	\$12.00
Peres, D.; Germany; 1792 – current?	\$12.00
Pergrin Hardware Co.; Columbus, OH	\$14.00
Perlmann, L.; Leipzig, Germany; 1883 – current?	\$11.00
Perry Barber Supply	\$11.00
Peter, Stan & Warren Schaft; Germany	\$12.00
Petty, John & Sons; England; 1858 – 1953	\$13.00
Peukert, J.; Germany	\$11.00
P Fondu; France	\$16.00
Philadelphia Barber Supply; PA; 1900 –	\$18.00
Phillips, J.H.; Norwich, CT; 1891 – ?	\$14.00
Phoenix Cut. Co.; NY; 1892 – 1916	\$16.00
Picard; France; 1853 –	\$14.00
Pickering Hdw. & Cut. Co.; OH; 1888 –	\$14.00
Picksley, Charles & Co.; England; 1832 – 1843	\$12.00
Pieper; OH/Germany	\$14.00/\$11.00
Pike Mfg. Co.; NH; 1917 – 1918	\$14.00
Pioneer Barber Supply Co.; IL	\$11.00
Pippin, Theo; England	\$11.00
Pitcher, H & C; England	\$11.00
Pitchford, J.	\$11.00
Pitts, J.; England	\$12.00
Plato, W.P.; IL	\$14.00
Platts, C. & Sons; PA; 1900 – 1905	\$18.00
Plumacher	\$12.00
Plum, George; England; 1841 – 1939	\$12.00



Courtesy of the Tom Southerland Collection.
John Pound & Co.

(a)	(b)	(c)	(d)	(e)	(f)
\$12.00	x 1	Solid color celluloid 12 x 275% = \$33.00	None 0	Collectible 100%	$\$33 + 0 = \$33 \times 100\% =$ \$33.00

Company	Base Value
Plunkett, L.; England	\$11.00
Post, Alexander; San Francisco, CA	\$16.00
Post Shear Co.; MA	\$13.00
Potter, J.H.; England; 1884 – 1938	\$12.00
* Pound, John & Co.	\$12.00
Preist & Co.; Oxford, S.I.	\$14.00
Premco; Germany	\$11.00
Premier Cut Co.; Germany	\$12.00
Pribyl Bros.; Chicago, IL; 1880 – 1905	\$14.00
Pribyl Bros., India Steel; Chicago, IL; 1880 – 1905	\$14.00
Price Hardware Co.; Pulaski, VA	\$14.00
* Price M.; San Francisco, CA; 1856 – 1889	\$100.00
Pride of Solingen; Germany	\$11.00
Prima; Germany	\$11.00
* Prindle, John (Belknap); Louisville, KY; 1890 – 1985	\$25.00
Prindle, John (Belknap); Louisville, KY/ Germany; 1890 – 1985	\$25.00/\$18.00



Courtesy of Smoky Mountain Knife Works

M. Price; San Francisco, CA

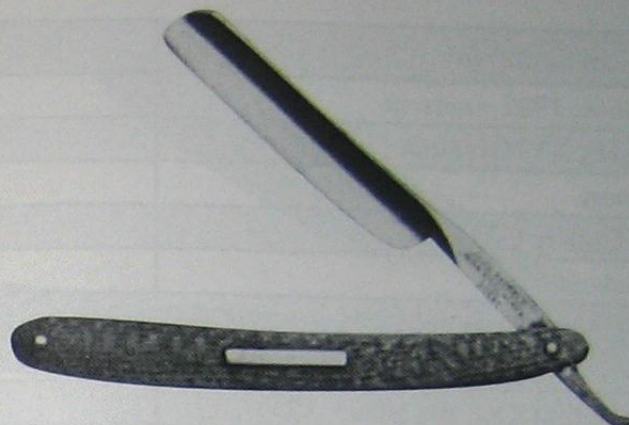
(a)	(b)	(c)	(d)	(e)	(f)
\$80.00	x 1.5	Genuine ivory 120 x 550% = \$660.00	None 0	Good for its age (150 yrs.) Good 150%	$\$660 + 0 =$ $\$660 \times 150\% =$ \$990.00

Company	Base Value
Primble, John, Belknap Hdw. & Mfg. Co.; Louisville, KY	\$25.00
* Primble, John E., India Steel Works; Louisville, 1890 - 1932	\$26.00
Prince, John; Germany	\$12.00
Princeton Barber Supply Co.; IN	\$13.00



John Primble Belknap; Louisville, KY

(a)	(b)	(c)	(d)	(e)	(f)
\$25.00	x 1	Celluloid colorful 25 x 300% = \$75.00	Escutcheon inlay 25 x 200% = \$50.00	Collectible 100%	$\$75 + \$50 =$ $\$125 \times 100\% =$ \$125.00



Courtesy of Smoky Mountain Knife Works

John E. Primble India Steel Works; Louisville, KY

(a)	(b)	(c)	(d)	(e)	(f)
\$26.00	x 1	Peachseed bone 26 x 350% = \$91.00	Blade etch "Southern Gentleman," bar shield 26 x 200% = \$52.00	Good 150%	$\$91 + \$52 =$ $\$143 \times 150\% =$ $\$214.50 =$ \$215.00

Company	Base Value
* Pritzlaff Hardware Co.; WI; 1850 - 1957	\$12.00
Proebsting & Co.; USA	\$12.00
Progress 665; Germany	\$11.00
Prolific; Sheffield, England	\$12.00
Providence; England; 1890 - 1915	\$13.00
Pryof, Michael; England	\$13.00



Pritzlaff Hardware Co.; WI

(a)	(b)	(c)	(d)	(e)	(f)
\$12.00	x 1	Slick black 12 x 150% = \$18.00	Black shape combines hol- low ground & wedge handle stamped with brand logo 12 x 200% = \$24.00	Collectible+ 120%	$\$18 + \$24 =$ $\$42 \times 120\% =$ $\$50.40 =$ \$50.00

Company	Base Value
Puma; Germany; 1922 – current	\$18.00
Pumecker, G.H.; NY/Germany	\$11.00
Punjo; Germany	\$10.00
Pure, Simon Cutlery Co.; Germany	\$14.00
Purr Co.; England	\$11.00
Pursley & Hitch Barber Supply; OH	\$14.00
Pyl, J.; OH	\$12.00
Quaker City Cutlery Co.; PA; 1886 – 1935	\$14.00
Quality Barber Supply; Chicago, IL; 1921 –	\$12.00
Queen City; NY; 1922 – 1945	\$12.00
Querelle, A.; Paris, France	\$14.00
Quigley; Germany	\$10.00
Quinby & Son; Germany	\$10.00
Radford, Joseph & Sons; England	\$13.00
Radimite Co.; Dayton, OH	\$14.00
Rafla Hardware	\$12.00
Ragg, John & William; England	\$14.00
* Rahaim & Malhami; Germany; 1898	\$12.00



Courtesy of Smoky Mountain Knife Works

Rahaim & Malhami; Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$12.00	x 1	Red & yellow stripe celluloid 12 x 300% = \$36.00	Attractive handles 12 x 200% = \$24.00	Collectible+ 125%	\$36 + \$24 = \$60 x 125% = \$75.00



Courtesy of the Tom Southerland Collection
Ramapo Co.

(a)	(b)	(c)	(d)	(e)	(f)
\$16.00	x 1	Black handle 16 x 150% = \$24.00	None 0	Collectible 100%	\$24 + 0 = \$24 x 100% = \$24.00



Courtesy of the Mark Zalesky Collection

R & M; NY

(a)	(b)	(c)	(d)	(e)	(f)
\$12.00	x 1	Solid color celluloid 12 x 275% = \$33.00	Beetle, oak leaves, and tree bark, uncommon 12 x 400% = \$48.00	Collectible 100%	\$33 + \$48 = \$81 x 100% = \$81.00

Company	Base Value
* Ramapo Co.; IL/OH	\$16.00
* R & M; NY	\$12.00
Rantan Tan-Kd-Rus; Sweden	\$12.00
Raola Hdw. Co.; USA	\$10.00



Red Point

(a)	(b)	(c)	(d)	(e)	(f)
\$13.00	x 1	Transparent red celluloid 13 x 300% = \$39.00	None 0	Collectible 100%	\$39 + 0 = \$39 x 100% = \$39.00

Company	Base Value
Rattler Razor Co.; Germany	\$12.00
Rawson & Co.; USA	\$11.00
Rawson & Norse; MS; 1855±	\$13.00
Rawson, John; England; 1846 – 1953	\$12.00
Ray, R. "Ash Mark"; NY	\$12.00
Rayson & Co.; England	\$12.00
* Red Point (Jaegar Supply Co.); IL; 1824 – 1955	\$13.00
Reichard & Scheubert (R & S); NY	\$11.00
Reider, Cohn Co.; MN	\$13.00
Reinhard & Dinkelmann (R & D); NY; 1814 – 1826	\$12.00
Reio Mfg. Co.; NE	\$14.00
Reliable Barber Supply; IL	\$12.00
* Reliance Cutlery Co.; USA	\$12.00
Remiehneppo; Germany	\$11.00



Courtesy of Smoky Mountain Knife Works.

Reliance Cutlery Co.; USA

(a)	(b)	(c)	(d)	(e)	(f)
\$12.00	x 1	Celluloid 12 x 300% = \$36.00	Ear of corn design 12 x 250% = \$30.00	Collectible 100%	\$36 + \$30 = \$66 x 100% = \$66.00



Courtesy of Smoky Mountain Knife Works.

Remington Arms Co.; USA

(a)	(b)	(c)	(d)	(e)	(f)
\$50.00	x 1	Candy stripe celluloid 50 x 300% = \$150.00	Colorful interesting 50 x 200% = \$100.00	Collectible 100%	\$150 + \$100 = \$250 x 100% = \$250.00

Company	Base Value
* Remington Arms Co.; USA; 1924 – 1940	\$50.00
Reppenhagen; NY	\$12.00
Retail Cut. Assn.; NY	\$14.00
Reul, May; Germany	\$12.00
Reuter Bros.; NY	\$13.00
Revel, George; USA	\$12.00
Revet, Richard; Germany	\$11.00
Revitt; Germany	\$11.00
* Reynolds, Fredrick; England; 1919 – 1926	\$16.00
R.H. & Sons; England	\$12.00
Rhodes & Champion; England; 1814 – 1826	\$12.00
Richard & Conover Hardware; MA; 1857 – 1956	\$13.00



Courtesy of Smoky Mountain Knife Works.

Fredrick Reynolds; England

(a)	(b)	(c)	(d)	(e)	(f)
\$16.00	x 1	Brown jigged bone 16 x 350% = \$56.00	Monkey tail imprinted w/patent number 16 x 100% = \$16.00	Handle chipped Collectible- 80%	\$56 + \$16 = \$72 x 80% = \$57.60 = \$58.00

Company	Base Value
Richard, J.A.; Southbridge, MA	\$16.00
Richard, Joseph Co.; England	\$12.00
Rich, R.; England	\$13.00
Rickett, James T.; England	\$11.00
Riddle Hdw.; Germany	\$11.00
Ridgeway, H. & Son; England	\$13.00
Rieter, F.; Germany	\$12.00
Riverlin Works, MA	\$13.00
Rivington Works; England; 1890 – 1920	\$14.00



Courtesy of Smoky Mountain Knife Works.

Luigi Ritz Rizzo; Italy

(a)	(b)	(c)	(d)	(e)	(f)
\$13.00	x 1	Black composition 13 x 150% = \$19.50	Photo insert 13 x 250% = \$32.50	Blades carved handles collectible- 75%	$\$19.50 + \$32.50 =$ $\$52 \times 75\% =$ \$39.00

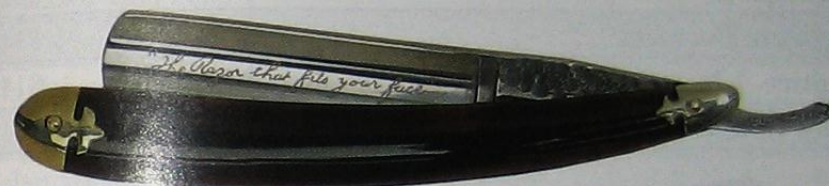
* Rizzo, Luigi Ritz; Italy	\$13.00
R.J. & Sons; England	\$11.00
Rob, Carl, Schaef & Co.; Germany	\$11.00
Roberie; Germany	\$11.00
Roberts & Co.; England	\$11.00
Roberts, R.J., Razor (Boker); USA/NY; 1870 – 1940	\$13.00
* Robeson Cut. Co.; USA; 1893 – 1977	\$30.00
Robuso (Stahlwarren Fabric); Germany	\$14.00
Rodearmel-Davis Co.; MN; 1918 – 1920	\$14.00
Rodearmel, M.G.; MN; 1893 – 1918	\$12.00
* Rodgers, Joseph & Sons; England; 1682 – 1990	\$22.00



Courtesy of Smoky Mountain Knife Works.

Robeson Cut. Co.; USA Suredge

(a)	(b)	(c)	(d)	(e)	(f)
\$30.00	x 1	1-piece pearl 30 x 500% = \$150.00	Plain 30 x 100% = \$30.00	Small crack at bolster pin Collectible- 85%	$\$150 + \$30 =$ $\$180 \times 85\% =$ \$153.00



Robeson Cut. Co.; USA

(a)	(b)	(c)	(d)	(e)	(f)
\$30.00	x 1	Imitation tortoise shell 30 x 200% = \$60.00	Hammered tang fancy bolsters 30 x 300% = \$90.00	Collectible 100%	$\$60 + \$90 =$ $\$150 \times 100\% =$ \$150.00



Courtesy of Smoky Mountain Knife Works.

Joseph Rodgers & Sons; England

(a)	(b)	(c)	(d)	(e)	(f)
\$20.00	x 1	Horn handles 20 x 250% = \$50.00	Carved handles, etched blade 20 x 400% = \$80.00	Collectible 100%	$\$50 + \$80 =$ $\$130 \times 100\% =$ \$130.00

Company	Base Value
Roffler, Edmond; France	\$14.00
Roffler Ind. Inc.; Germany	\$13.00
Rogers Cutlery Co.; Germany	\$13.00
Rogers, Wm.; CT; 1894 – 1929	\$22.00

Company	Base Value
Rogers, Wm.; CT; 1841 - 1878	\$22.00
Rohner, L.; PA	\$9.00
Rolka & Klein Co.; Germany; 1906 - 1911	\$10.00
Rosenbaum, J.; NY; 1924 - 1925	\$11.00
Rosenbaum, Magal; NY; 1917 - 1924	\$11.00
Rossler & Co.; TX	\$13.00
Roth; England	\$12.00
Rotherham; Germany	\$11.00
Roundtree, J. Not; Knoxville, TN	\$14.00
Royalty, F.W. & Co.; IL	\$11.00



Salamander Works; Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$12.00	x 1	Slick black 12 x 150% = \$18.00	Blade etch 12 x 200% = \$24.00	Collectible 100%	\$18 + \$24 = \$42 x 100% = \$42.00



Courtesy of the Tom Southerland Collection.
Salem Marcos & Bros.

(a)	(b)	(c)	(d)	(e)	(f)
\$14.00	x 1	Solid color celluloid 14 x 275% = \$38.50	Nude celluloid, SS St. Louis ship etched on blade 14 x 450% = \$63.00	Collectible 100%	\$38.50 + \$63 = \$101 x 100% = \$101.50 = \$102.00

Company	Base Value
Royland-Widow; England	\$12.00
R.S.E. Cutlery Corp; Chicago, IL	\$14.00
Ruddimann; Edinburgh, Scotland	\$16.00
Ruff, G.W.; Germany	\$12.00
Russell, John Cutlery Co.; MA; 1834 - 1932	\$20.00
Rye, Wm.; England	\$13.00
Safe Razor Co.; NY	\$13.00
Safety Razor	\$12.00
Saffa, John; MO	\$12.00
Saint, George Co.	\$11.00
* Salamander Works; Germany; 1920 - 1926	\$12.00
* Salem Marcos Bros.; Warranted	\$14.00
Salim, Elias & Tabdoo; NY	\$14.00
* Salz, Frank & Co.; Germany/NY	\$11.00



Courtesy of Smoky Mountain Knife Works.

Frank Salz & Co.; Germany/NY

(a)	(b)	(c)	(d)	(e)	(f)
\$11.00	x 1	Ivory celluloid 11 x 300% = \$33.00	Standing nude w/rose 11 x 450% = \$49.50	Collectible 100%	\$33 + \$49.50 = \$82.50 x 100% = \$82.50 = \$83.00

Sample & Sons; NY; 1894 - 1939	\$11.00
Sampson & Sons; England	\$11.00
Samtschnitt Eisverquiet; Germany	\$11.00
S. & A. Co. (Sperry & Alexander); NY	\$12.00
Sandburg Barber Supply Co.; Germany	\$11.00
S & G Makhoul; OH	\$11.00

Company	Base Value
S & H (Smith & Hemmingsway), England	\$12.00
S & W Warranted, England	\$13.00
Sando Cut. Co.; NY	\$14.00
Sanderson Bros.; OH	\$12.00
S & S National Cutlery Co.; OH	\$14.00
Sanderson Bros.; England	\$12.00
Savage, George & Sons, NY, 1841 - 1842	\$13.00



Courtesy of the Drury Whited Collection
Gilbert Saville Works, Ltd.; England

(a)	(b)	(c)	(d)	(e)	(f)
\$13.00	x 1	Ivory celluloid 13 x 300% = \$39.00	Blade each 13 x 100% = \$13.00	Collectible 100%	\$29 + \$11 = \$40 x 100% = \$40.00

* Saville, Gilbert Works, Ltd.; England	\$13.00
Seymour, England; 1738 - current	\$15.00
Sezargill, T.; England	\$11.00
Schaaf & Co.; Indianapolis, IN; 1914 - 1926	\$11.00
Schaefer, D.D. & Co.	\$10.00
Schatt & Morgan, NY; 1902 - 1928	\$12.00
Scheepers, H.; Germany	\$10.00
Schleuter & Co.; England	\$11.00
Schmaeterning Bros.; Germany	\$12.00
Schmand, CA	\$14.00
Schmid & Co.; MO/England	\$12.00
Schmid & Son, MO	\$13.00
Schmidt, Albert; Germany	\$11.00

Company	Base Value
Schmidt, Rudolf; Germany	\$12.00
Schneefel Bros.; England	\$12.00
Schneider & Chapman; Germany	\$13.00
Schneider & Co.; IN	\$12.00
Schneider & Metzger; Germany	\$12.00
Schoenherr, R.; Germany	\$11.00
* Schofield, R.; Sheffield, England	\$14.00
Schoolhouse; USA	\$13.00
Schrade Cut Co.; CT; 1973 - current	\$18.00
* Schrade-Walzen; NY; 1904 - 1973	\$22.00



Courtesy of the Mark Zebinsky Collection
Schofield; England

(a)	(b)	(c)	(d)	(e)	(f)
\$14.00	x 2	Horn 28 x 300% = \$84.00	Full pressed design 28 x 400% = \$112.00	Collectible 100%	\$68 + \$112 = \$180 x 100% = \$180.00



Courtesy of the Tom Schermerland Collection
N. Schermer & Sons

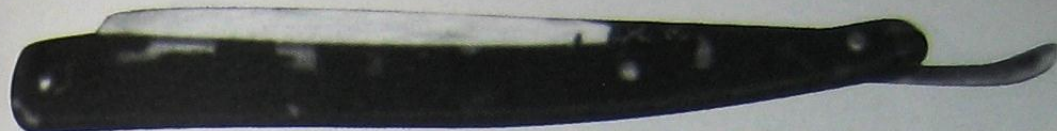
(a)	(b)	(c)	(d)	(e)	(f)
\$12.00	x 1	Solid ivory celluloid 12 x 175% = \$21.00	Red point inlay 12 x 100% = \$12.00	Collectible 100%	\$21 + \$12 = \$33 x 100% = \$33.00

Company	Base Value
* Schreiber, N. & Sons; Solingen, Germany	\$12.00
Schrick, F.; Germany	\$11.00
Schulster, D.; NY	\$12.00
Schulze, P.; Germany	\$11.00
Schulze, W.; Germany	\$11.00
Schumates; Germany	\$12.00
Schwan, Fred; Germany	\$12.00
Schwartz, C.F.; Germany	\$12.00
Schwartz, C.F. & Co.; Hamburg, Germany	\$14.00
Schwecke, Chris; Cincinnati, OH/Germany	\$12.00
Schweke, Chris; Germany	\$12.00
Schwertlowen; Germany	\$11.00
Scotti, John; England	\$13.00
Scott, John; England	\$12.00
* Scott, J.T.; Germany	\$12.00
Scott, M.; England	\$12.00
Sears & Sons, Henry; USA; 1865 – 1897	\$24.00
* Sears Roebuck & Co.; Chicago, IL; 1893 –	\$16.00
Seavey Hdw. Co.; IN	\$12.00
Seebohm & Dieckstahl, Ltd.; England; 1881 – 1967	\$12.00



Courtesy of the Tom Southerland Collection.
J.T. Scott; Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$12.00	x 1	Colorful celluloid 12 x 300% = \$36.00	Peacock design 12 x 400% = \$48.00	Collectible 100%	\$36 + \$48 = \$84 x 100% = \$84.00



Courtesy of Smoky Mountain Knife Works.
Sears Roebuck & Co.; Chicago, IL

(a)	(b)	(c)	(d)	(e)	(f)
\$16.00	x 1	Imitation tortoise shell 16 x 300% = \$48.00	Beautiful handles 16 x 300% = \$48.00	Collectible+ 110%	\$48 + \$48 = \$96 x 110% = \$105.60 = \$106.00

Company	Base Value
Seelbach Co. Inc.; Germany; 1923 – 1947	\$11.00
Selke, M.; Waterbury, CT	\$14.00
Sellers & Sons; England	\$12.00
Sellers, John (signed); England/USA; 1820 – 1950	\$12.00/\$14.00
Selz, Emil; Germany	\$11.00
Shaheen, A.; NY; 1903 – 1905	\$13.00
Shaker, Geo.; Enid & Tulsa, OK/Germany	\$15.00/\$13.00
* Shapleigh Hardware Co.; St. Louis, MO; 1843 – 1960	\$22.00
Sharpe, J.; England; 1856 – 1864	\$12.00
Shave-Easy Co.; St. Louis, MO	\$16.00
Shaw, Jas.; England	\$12.00
Shaw, John; England	\$12.00
Sheehan, C. H.; England	\$11.00
* Sheffield Cut. Co.; England; 1827 – 1884	\$14.00



Courtesy of the Tom Southerland Collection.
Shapleigh Hardware; St. Louis, MO

(a)	(b)	(c)	(d)	(e)	(f)
\$22.00	x 1	Waterfall celluloid 22 x 300% = \$66.00	End caps 22 x 200% = \$44.00	Collectible 100%	\$66 + \$44 = \$110 x 100% = \$110.00



Courtesy of Smoky Mountain Knife Works
Sheffield Cutlery; England

(a)	(b)	(c)	(d)	(e)	(f)
\$14.00	x 1	Colorful celluloid 14 x 300% = \$42.00	Candy Stripe pattern 14 x 300% = \$42.00	Collectible 100%	\$42 + \$42 = \$84 x 100% = \$84.00

Company	Base Value
* Sheffield Steel; Germany	\$14.00
Sheffield Warranted; England	\$16.00
Shemeld & Co.; Germany	\$11.00
Shepherd & Irvin; England	\$18.00
Shepherd, John; England; 1770 - 1995	\$14.00
Shinner; England	\$12.00
Shirley, England; 1865±	\$12.00
Short, Thomas; England	\$13.00
Shumate Cut.; St. Louis, MO; 1904 - 1995	\$16.00
* Shure; Chicago, IL/Germany; 1883 - 1995	\$14.00/\$12.00
Shwecke, Chris; Cincinnati, OH	\$14.00
Siedhoff; Germany	\$12.00
Silberstahl; Germany	\$12.00
Silberstein, A.L.; Germany	\$11.00



Courtesy of Smoky Mountain Knife Works
Sheffield Steel; Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$14.00	x 1	1-piece pearl 14 x 550% = \$77.00	Etched blade carved handles 14 x 650% = \$91.00	Good 150%	\$77 + \$91 = \$168 x 150% = \$252.00



N.S. Shure Co.; Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$12.00	x 1	Slick black 12 x 150% = \$18.00	Some blade engraving 12 x 150% = \$18.00	Some staining Collectible 100%	\$18 + \$18 = \$36 x 100% = \$36.00

Company	Base Value
* Silk	\$11.00
* Silver King; USA	\$12.00
Silver Steel; England; 1820s?	\$14.00
* Simmons, E.C. Hdw.; St. Louis, MO/Germany; 1868 - 1960	\$20.00
Simon & Sons; RI/Germany	\$12.00
* Simon Purcutt Co.; Germany	\$12.00



Silk

(a)	(b)	(c)	(d)	(e)	(f)
\$11.00	x 1	Ivory celluloid 11 x 250% = \$27.50	Fancy bolsters 11 x 250% = \$27.50	Collectible 100%	\$27.50 + \$27.50 = \$55 x 100% = \$55.00



Silver King; USA

(a)	(b)	(c)	(d)	(e)	(f)
\$12.00	x 1	Celluloid granite- like appearance 12 x 300% = \$36.00	Nice inlay and blade etch 12 x 250% = \$30.00	Collectible+ 125%	\$36 + \$30 = \$66 x 125% = \$82.50

Company	Base Value
Simons Au Harve; France	\$17.00
Simpson, 55 Strand; Sheffield, England	\$12.00
Skinner & Barber; 1800 – 1820	\$14.00



E.C. Simmons, Keen Kutter

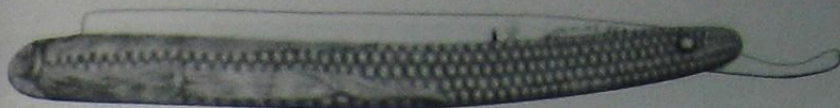
(a)	(b)	(c)	(d)	(e)	(f)
\$20.00	x 1	Colorful composition 20 x 300% = \$60.00	Colorful, blade etch 20 x 250% = \$50.00	Collectible 100%	\$60 + \$50 = \$110 x 100% = \$110.00



E.C. Simmons Hardware Co., St. Louis, MO/Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$20.00	x 1	Genuine pearl handles 20 x 400% = \$80.00	Keen Kutter blade etch carved handles 20 x 650% = \$130.00	Good 150%	\$80 + \$130 = \$210 x 150% = \$315.00

Slack & Grinold; England; 1867±	\$13.00
Slater Bro.; England; 1853 – 1991	\$12.00
Slayton Razor-Knife; Germany; 1879 – current?	\$14.00
Smidt, H.J.; MI	\$12.00
Smith, Albert; NJ	\$13.00
Smith & Hall; England	\$12.00
Smith & Hawksley; England	\$12.00



Courtesy of Smoky Mountain Knife Works.

Simon Pure Cutlery Co.; Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$12.00	x 1	Composition 12 x 150% = \$18.00	Corn design on handles 12 x 350% = \$42.00	Good 150%	\$18 + \$42 = \$60 x 150% = \$90.00

Company	Base Value
Smith & Hemenway; NY; 1896 – 1936	\$13.00
Smith & Son, Jos.; England	\$11.00
Smith & Sons, Geo.; England	\$11.00
Smith Bros.; Boston, MA/Germany; 1860 – 1910	\$15.00/\$13.00
Smith, Jackson & Co.; England	\$14.00
Smith, G.	\$12.00
Smith J. & Sons; England	\$16.00
Smith, Thomas; MA	\$13.00
Sommer & Co.	\$12.00
Söderein; Hultstuna; Sweden	\$13.00
Southern & Richardson; England; 1846 – 1975	\$13.00
* Southern Barber Sup. Co.; TX	\$16.00
Spartacus, Registered Trade Mark; Thier-issard, France	\$14.00
Spaulding & Co.; NY	\$12.00
Special; Germany	\$11.00
Specialty Trading Co.; Germany	\$12.00
Speed, W.H.; Germany; 1875 – 1906	\$12.00
Spencer & Lens Co.; England	\$13.00
Spies, W.; England	\$11.00
Spikusan; England	\$11.00
Spokane Barber Sup.; WA	\$14.00
Spot-Cash Barber Sup.; NY	\$13.00



Southern Barber Supply Co., TX

(a)	(b)	(c)	(d)	(e)	(f)
\$16.00	x 1	Celluloid 16 x 300% = \$48.00	Chrome design 16 x 400% = \$64.00	Collectible 100%	\$48 + \$64 = \$112 x 100% = \$112.00

Company	Base Value
Spring; England	\$12.00
Springer, G.R.; KS	\$12.00
Sprock; Germany	\$11.00
S.S.A.; Eskilstuna, Sweden	\$16.00
Stacey Bros.; England; 1847 - 1941	\$13.00
* Stader, O.; Germany	\$11.00
Stadion Gold; Germany	\$11.00
Stainforth, W.E.	\$12.00
Stanbaugh, T.; OH	\$28.00
Standard Cut. & Grinding Co.; CA	\$20.00
Standart Bros.; Detroit, MI; 1898 - 1923	\$22.00
Staniforth, Wm.; England; 1852 - 1906±	\$11.00



Courtesy of Smoky Mountain Knife Works
O. Stader; Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$11.00	x 1	Slick black composition 11 x 150% = \$16.50	Fancy handle w/inlay of Victorian lady 11 x 400% = \$44.00	Collectible+ 125%	\$16.50 + \$44 = \$60.50 x 125% = \$75.63 = \$76.00

Company	Base Value
Staniforth, Parkin & Co.; 1785 - 1800	\$14.00
Staniland, R.; Germany	\$11.00
Stanley, Jos.; England	\$12.00
Stanter; England	\$12.00
Stanton; England	\$11.00
Stecher, F.W.; OH	\$14.00
Steer & Webster; England; 1833 - 1867	\$12.00
Steinbruch & Drucks; Germany	\$12.00
Steinen Sup. Co.; CA	\$11.00
Stenton's W.; England; 1846 - 1860	\$16.00
Stephen & Son; MA; 1846 - 1860	\$14.00
Stephen, K.; MA	\$12.00
Sterling Co.; MD	\$14.00
Sterling Mfg. Co.; USA	\$14.00
Sterling Razor Works; Germany	\$11.00
Sterling, Shuman & Co.; NY	\$13.00
Sterling, W.; Germany	\$11.00
Stevens, Jas.; England	\$11.00
Stewart & Co.; England	\$11.00
Stewart & Montgomery; IL	\$13.00
Stiletto; NY	\$12.00
St. Lawrence Cut Co.; Germany	\$11.00
Stockholm Razor Co.; Sweden	\$16.00
Strand, A.; England	\$11.00
Strass Co. B.; NY; 1909 - 1910	\$12.00
Straub, S. & H.; MI	\$11.00
Strutz & Clottu Co.; IL; 1921 - 1922	\$13.00
Sunbury Barber Supply; PA	\$13.00
Sun Cutlery; Germany	\$12.00
Sunrise, Ray; USA	\$13.00

Company	Base Value
Superior Razor Co.; England	\$13.00
Superior Temper; England; c. 1800	\$14.00
Supplee & Riddle Hdw. Co.; PA; 1915 - 1920?	\$12.00
Sutton, W.; England	\$11.00
Swain & Co. R.A.; USA; 1858 - 1898	\$12.00
Swan, Charles R.; Germany	\$12.00
Swartz, C.W. & Co.; Germany	\$11.00
Swedish Razor Co.; Sweden	\$12.00
Syke, EC & Co.; NY/Germany	\$14.00/\$12.00
Syracuse Cutlery Co.; 1904±	\$14.00



Antoni Tadross; Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$12.00	x 1	Slick black 12 x 150% = \$18.00	Pressed design in handle 12 x 200% = \$24.00	Handle cracked Collectible- 85%	\$18 + \$24 = \$42 x 85% = \$35.70 = \$36.00



Antoni Tadross; Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$10.00	x 1	Celluloid 10 x 300% = \$30.00	Interesting gunstock handle blade etch 10 x 350% = \$35.00	Collectible 100%	\$30 + \$35 = \$65 x 100% = \$65.00

Company	Base Value
*Tadross, Antoni; Germany	\$12.00
Taghiabge Co.; Germany	\$10.00
Talbot, Brooks & Ayer; England	\$11.00
Tarnow, J. Co.; Canada	\$16.00
Tartter Rue Coquillere; Spain	\$13.00
Taylor & Co.; England	\$12.00
Taylor Bros.; 1885 - 1922	\$11.00
Taylor (Eye) Witness; England; 1836 - current	\$16.00
Taylor, G.H.; England; 1851 - 1890s	\$12.00
Taylor, L.M.; Cincinnati, OH; 1905 - 1925	\$16.00
Temer Cut. Co.; NY	\$13.00
Temperite; U.S.A.	\$11.00
Terrier Cut. Co. (Robeson); NY, USA; 1910 - 1916	\$24.00
Thibault, L.; MA	\$14.00
Thistle Cut. Co.; OH; 1890 - 1917	\$20.00
Thomas Mfg. Co.; Dayton, OH; 1907 - 1911	\$14.00
Thompson; USA; 1884 - 1930	\$11.00
Thurlinley & Co.	\$11.00
Tillotson & Co.; England; 1830 - 1859	\$12.00
Tisdale, Jos.; England	\$12.00
Tolstrup, Peder; Eskilstuna, Sweden	\$16.00
Tondeo-Werke; Germany	\$12.00



Courtesy of Smoky Mountain Knife Works.

J.R. Torrey Co.; Worcester, MA

(a)	(b)	(c)	(d)	(e)	(f)
\$14.00	x 1	Imitation tortoise shell 14 x 300% = \$42.00	Plain 14 x 100% = \$14.00	Collectible 100%	\$42 + \$14 = \$56 x 100% = \$56.00

Company	Base Value
Tonks, W.; England	\$13.00
Tonsorial; England	\$14.00
Tornblum; Sweden	\$22.00
* Torrey, J.R.; Worcester, MA; 1880 – 1963	\$14.00
Tower Brand; Germany; 1867 – 1906	\$18.00
Townley Metal & Hdw. Co.; Germany; 1884 – current?	\$11.00
Tregor & Co.; Germany	\$11.00
Trembley, A.A.; Canada	\$13.00
Trenton Cut. Co.; USA; 1860 – 1906	\$16.00
Trenton Razor Co.; USA	\$16.00
Trion, E.K. Co.; PA	\$11.00
Tripalt Barber Supply Co.; PA	\$12.00
Tryon Co., E.K.; Philadelphia, PA	\$13.00
Tryon, Geo.	\$11.00
T.T. Co.; Germany	\$12.00
Tuckmar; Germany	\$11.00
Tuck Mfg. Co.; Boston, MA	\$12.00
Tucker; 2 Eagle Place, Piccadilly	\$14.00
Tudor, N.; England	\$11.00
Tur-Edge Cut. Co.; NY	\$17.00



Courtesy of the Dewey Whited Collection.

Thomas Turner; England

(a)	(b)	(c)	(d)	(e)	(f)
\$16.00	x 1	Ivory celluloid 16 x 300% = \$48.00	Interesting gunstock-style handle & blade etch 16 x 350% = \$56.00	Collectible 100%	\$48 + \$56 = \$104 x 100% = \$104.00



Courtesy of Smoky Mountain Knife Works.

J.W. Tyzack Co., "Railroad Arch"; England

(a)	(b)	(c)	(d)	(e)	(f)
\$17.00	x 1	Pickbone 17 x 350% = \$59.50	Plain blade etch 17 x 125% = \$21.25	Good 150%	\$59.50 + \$21.25 = \$80.75 x 150% = \$121.13

Company	Base Value
Turner & Co.; Shaw, Meriden, CT; 1873 – 1880	\$13.00
Turner, I.; England	\$12.00
Turner, Jos.; Sheffield	\$12.00
* Turner, Thos.; England; 1802 – 1932	\$16.00
Twentieth Century Mfg. Co.; IL; 1890 – 1906	\$14.00
Twinplex Safety Co.; MO	\$12.00
* Tyzack, J.W. Co.; England; 1842 – 1953	\$17.00
Ulmer; Germany; 1869 – 1928	\$12.00
Ulster Knife Co.; 1876 – 1941	\$15.00
Uncle Sam Razor; Germany	\$12.00
Underland & Co.; NE	\$14.00
Underwood, A.L.; NE	\$14.00



Courtesy of the Mark Zalesky Collection.

Union Cut. Co.

(a)	(b)	(c)	(d)	(e)	(f)
\$24.00	x 1	Black celluloid 24 x 275% = \$66.00	Spirit of St. Louis inlay and airplane bolsters 24 x 650% = \$156.00	Collectible 100%	\$66 + \$156 = \$222 x 100% = \$222.00



Union Cut. Co.

(a)	(b)	(c)	(d)	(e)	(f)
\$24.00	x 1	Transparent celluloid 24 x 275% = \$66.00	Gold spike inlay 24 x 350% = \$84.00	Collectible 100%	\$66 + \$84 = \$150 x 100% = \$150.00

Company	Base Value
Union Barber Supply; NY	\$22.00
Union City; GA	\$17.00
Union Cut. Co.; Chicago, IL; 1887 – 1888	\$32.00
Union Cut Co.; Little Valley, NY; 1899 – 1902	\$24.00
* Union Cut. Co.; Olean, NY; 1919 – 1911	\$24.00
Union Razor Co.; GA; 1919±	\$13.00
United & B.J.S. Co.; OH	\$13.00
United Drug Co.; MO; 1913 – 1941	\$13.00
United States Mfg. Co.; USA; 1917 – 1930	\$22.00
Unwin & Rogers Supply; England	\$10.00
U.S. Barber Supply; TX	\$13.00
U.S. Cut. Co.; NJ	\$13.00



Courtesy of the Mark Zalesky Collection.

Van Camp Hardware; Indianapolis, IN

(a)	(b)	(c)	(d)	(e)	(f)
\$19.00	x 1	Black celluloid 19 x 275% = \$52.25	Swastika engraving on handles, AKA Native American good luck charm, black etch 19 x 650% = \$123.50	Collectible 100%	\$52.25 + \$123.50 = \$175.75 x 100% = \$175.75 = \$176.00

Company	Base Value
U.S. Cut. Mfg. Co.; Chicago, IL; 1910 –	\$16.00
U.S. Cut; St. Louis, MO; 1870s – 1900?	\$16.00
Utica Knife & Razor Co. (Kut Master); NY; 1924 – 1935	\$33.00
Utica (Kut Master); NY, USA; 1910 – current	\$33.00
Valentine & Yule; IL	\$12.00
Valentine, L. Barber Cutlery Supplies; S.E./Germany	\$15.00/\$13.00
Van Camp Hdw. & Iron; IN; 1888 – 1960	\$19.00
* Van Camp Hdw. Co.; IN; 1888 – 1960	\$19.00
Victory Hone Co.; IA	\$12.00
Vienna; England	\$12.00
Vignos; Canton, OH; 1874 – 1948	\$13.00
Vinnegut Hdw. Co.; IN	\$13.00
Virgil, J. Rees; England	\$12.00
Virginia Hdw. Co.; VA	\$11.00
Viva, of M.; LA/Germany	\$14.00/\$13.00
Vogel, E.D.; A	\$11.00
Voight Barber Supply Co.; MO	\$12.00
Volart Cut. Co.; England	\$11.00
Vom Cliff & Co.; NY/Germany; 1885 – 1926	\$14.00/\$12.00
Vonnegut Hardware Co.; Indianapolis, IN; 1852 – 1965	\$14.00



Courtesy of the Mark Zalesky Collection.

Wade & Butcher; Sheffield, England

(a)	(b)	(c)	(d)	(e)	(f)
\$26.00	x 1.5	Genuine ivory 39 x 400% = \$156.00	Unique etch of George Washington 39 x 650% = \$253.50	Collectible 100%	\$156 + \$253.50 = \$409.50 x 100% = \$409.50 = \$410.00



Courtesy of Smoky Mountain Knife Works.
Wadsworth Razor Co.; Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$12.00	x 1	Celluloid 12 x 300% = \$36.00	Fancy inlay floral design on handles 12 x 400% = \$48.00	Collectible 100%	\$36 + \$48 = \$84 x 100% = \$84.00

Company	Base Value
Voss Cut. Co.; NY/Germany; 1919 – 1981	\$20.00/\$16.00
Voss, Emil; Germany	\$16.00
Wabeek & Joseph; England	\$12.00
* Wade & Butcher; England; 1818 – current	\$26.00
Wade, Robert; England; 1818 – 1890	\$13.00
Wade, Winfield & Rowbotham; England; 1835 – 18	\$18.00
* Wadsworth & Sons; Germany; 1905 – 1936	\$12.00
Wadsworth Cut. Co.; Germany; 1905 – 1936	\$12.00



Courtesy of the Tom Southerland Collection.
Waldorf, A.; Solingen, Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$12.00	x 1	Celluloid, solid color 12 x 275% = \$33.00	Impressive large rose inlay 12 x 400% = \$48.00	Collectible 100%	\$33 + \$48 = \$81 x 100% = \$81.00



Courtesy of the Tom Southerland Collection.
Walker & Hall

(a)	(b)	(c)	(d)	(e)	(f)
\$14.00	x 1.5	21 x 550% = \$115.50	21 x 100% = \$21.00	Collectible+ 110%	\$115.50 + \$21 = \$136.50 x 110% = \$150.15 = \$150.00

Company	Base Value
Wagner, Wilhelm; Germany; 1876 – 1890	\$14.00
Wald; Germany	\$12.00
Walden Knife Co.; Walden, NY; 1874 – 1923	\$28.00
* Waldorf, A.; Solingen, Germany	\$12.00
Walker & Gosson; Germany	\$12.00
* Walker & Hall; England; 1845 – 1953	\$14.00
Walker, D.N.; Washington, D.C.	\$14.00
Walker Hardware Co.; USA	\$13.00
Wall Bros.; England	\$12.00
Wallace, Fred; England	\$11.00
Walterino, J.; England	\$12.00
Walter, J. & Son; England	\$12.00
Walter, R.E. & Son; England	\$13.00
Walter's Sons, W. & B.; England	\$12.00
Walter, T.; England	\$13.00
Walter, W.; England	\$12.00
W & W; Solingen, Germany	\$11.00
Wapenhutchers; England	\$12.00

Company	Base Value
Warburton, Samuel; England	\$13.00
Warburton, T.; England; 1770 – 1835	\$15.00
Ward Bros.; England	\$12.00
Warranted; England; c. 1790	\$14.00
Warranted; Gate City, TN, USA	\$19.00
Warren Bros.; England	\$11.00
Warren, Hart & Leslie; England	\$11.00
Warren, J.M. & Co.; NY; 1855 – 1965	\$12.00
Warren Pearl Works; PA	\$13.00
Washington Cutlery Co.; Germany/USA; 1885 – 1927	\$12.00/\$14.00
Washington Dry Goods; Germany	\$12.00
Wassermann, E.; OH	\$14.00
Waterville Cutlery Co.; CT; 1865 – 1890	\$34.00
Waterville Mfg. Co.; CT; 1847 – 1855	\$36.00
Wayne Cutlery Co.; NY	\$13.00
Weck, Ed & Sons; NY; 1893 –	\$11.00
Wedge	\$11.00
Weeden-Kremp; IL	\$12.00
Weiden, Mill; Germany	\$11.00
Weigelt, A.; Germany	\$11.00
Weiner, S.; Germany	\$11.00
* Weis, J.H. Supply House; Louisville, KY	\$18.00



Courtesy of Smoky Mountain Knife Works.

J.H. Weis Supply House; Louisville, KY

(a)	(b)	(c)	(d)	(e)	(f)
\$18.00	x 1	Genuine pearl handles 18 x 400% = \$72.00	22 bullet inlay 18 x 400% = \$72.00	Good 150%	\$72 + \$72 = \$144 x 150% = \$216.00

Company	Base Value
Weiss & Stapek; Germany	\$12.00
Welkert, C.; PA	\$11.00
Well & Clement; OH	\$12.00
Wells, A. Mellegar	\$11.00
Wells, B.B.; England	\$12.00

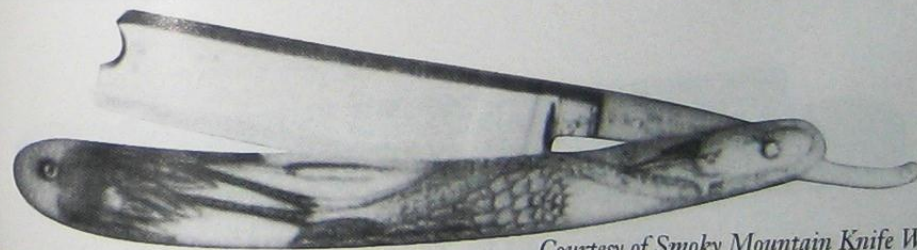


Courtesy of the Mark Zalesky Collection.

Wester Bros.; Germany, Blue Steel

(a)	(b)	(c)	(d)	(e)	(f)
\$12.00	x 1	Solid color celluloid 12 x 275% = \$33.00	12 x 550% = \$66.00	Collectible 100%	\$33 + \$66 = \$99 x 100% = \$99.00

Wells, M.; E	and	\$12.00
Wenger, A.;	itzerland; 1875 – current	\$16.00
Weske Cutl	Co.; OH	\$13.00



Courtesy of Smoky Mountain Knife Works.

Wester Bros.; NY

(a)	(b)	(c)	(d)	(e)	(f)
\$14.00	x 1	Red celluloid 14 x 300% = \$42.00	Relief crane with fish in mouth 14 x 400% = \$56.00	Good 150%	\$42 + \$56 = \$98 x 150% = \$147.00

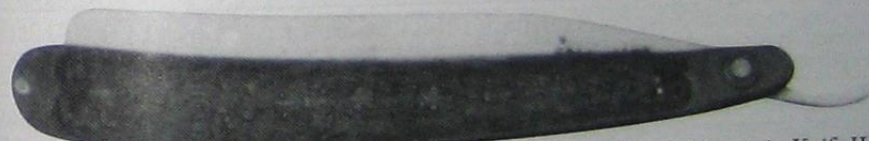
Company	Base Value
West; England	\$11.00
* Wester Bros.; Germany	\$12.00
* Wester Bros.; NY; 1904 – 1967	\$14.00
Westerfield Mfg. Co.; Germany	\$11.00
Western Barber Supply Co.; PA	\$12.00
Western Cutlery Co. (W & H); Germany	\$13.00
Western States Cutlery Co.; CO; 1911 – 1951	\$26.00
Wester Stone & Co.; Germany	\$17.00
Westhoff & Co.; CA	\$12.00
Westpfal, Davis & Co.; Germany	\$10.00
Westpfal, F. & Bros.; NY; 1874 – 1928	\$12.00
Westpfal, Fred; Germany	\$11.00
Westpfal, Paul; NY	\$13.00
West Point; USA	\$12.00
Weyerberg, Goggfried & Sohn; Germany 1787 – current?	\$16.00
Weyer, G.H.; MO/Germany	\$12.00
Whatham, Thomas & Co.; England	\$13.00
Wheeldon; England	\$11.00
Whitehead, W & H; England	\$13.00
Whitney, R.H. & Co.; USA	\$12.00



Wilbert (ELK); Chicago, IL

(a)	(b)	(c)	(d)	(e)	(f)
\$14.00	x 1	Celluloid 14 x 300% = \$42.00	Very colorful 14 x 250% = \$35.00	Collectible- 90%	\$42 + \$35 = \$77 x 90% = \$69.30 = \$69.00

Company	Base Value
Wiebusch & Hilger; NY; 1876 – 1928	\$13.00
Wiesenfeld; IL/England/Germany	\$14.00/\$13.00/\$12.00
* Wilbert (ELK); Chicago, IL/Germany; 1908 – 1921	\$14.00/\$13.00
Wilbert Cutlery; Chicago, IL; 1908 – 1921	\$14.00
Wilkins, H.; England	\$13.00
Wilkinson Sword; England; 1772 – current	\$28.00
Wilkinson Sword Co.; England	\$16.00
Will & Finch; San Francisco, CA/Germany; 1863 – 1930	\$22.00/\$16.00
Willard, W.G.	\$12.00
William, A.; USA; 1890 – 1920	\$12.00
Williams Razor Co.	\$13.00
Willis, G.; USA	\$12.00
Wilson & Bros. Co.; England	\$12.00
Wilson & Sons; England	\$12.00
Wilson & Sons; England	\$12.00
Wilson, Haworth & Moss; England	\$13.00
Wilson, I.; England; 1750 – 1952	\$13.00
Wilson, W. & Sons; England	\$12.00
Wilton, J.; England	\$12.00
* Wilton, W.D.; England	\$13.00



Courtesy of Smoky Mountain Knife Works.

W.D. Wilton Celebrated Razor; England

(a)	(b)	(c)	(d)	(e)	(f)
\$11.00	x 1	Horn 11 x 200% = \$22.00	Pressed motif floral design 11 x 400% = \$44.00	Good 150%	\$22 + \$44 = \$66 x 150% = \$99.00



Winchester Trademark; Bridgeport, CT

(a)	(b)	(c)	(d)	(e)	(f)
\$35.00	x 1	Celluloid 35 x 300% = \$105.00	Very colorful 35 x 300% = \$105.00	Collectible+ 125%	$\$105 + \$105 =$ $\$210 \times 125% =$ $\$262.50 =$ \$263.00



Jacob Wiss & Sons; Newark, NJ

(a)	(b)	(c)	(d)	(e)	(f)
\$12.00	x 1	Laminated celluloid 12 x 300% = \$36.00	laminated	Collectible 100%	$\$36 + \$18 =$ $\$54 \times 100% =$ \$54.00

Company	Base Value
* Winchester Trademark; CT; 1919 - 1944	\$35.00
Windler, H.; Germany	\$11.00
Wingfield & Rowbotham Co.; England; 1852 - 1932	\$13.00
Winks & Sons; England	\$12.00
* Wiss, Jacob & Son; NJ/Germany; 1885 - current	\$14.00/\$12.00
Withers, Benjamin & Co.; IL	\$12.00
Witte Cut. Co.; Germany; 1880 - 1930	\$11.00
Witte Hardware Co.; Germany; 1856 - 1890	\$11.00
Wohfer, C.; PA	\$12.00
Wolfe, C.; MI	\$12.00
Wolfe (Crown), J. Sheperd Werks; c. 1760	\$14.00
* Wolfertz, C.F. & Co.; CA/PA; 1862 - 1944	\$14.00



C.F. Wolfertz; CA/PA

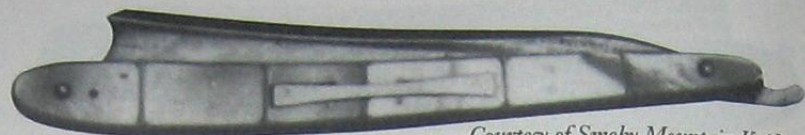
(a)	(b)	(c)	(d)	(e)	(f)
\$14.00	x 1	Slick black 14 x 150% = \$21.00	Plain 14 x 100% = \$14.00	Collectible 100%	$\$21 + \$14 =$ $\$35 \times 100% =$ \$35.00



World Master

(a)	(b)	(c)	(d)	(e)	(f)
\$12.00	x 1	Transparent celluloid 12 x 300% = \$36.00	Colorful w/nice bol- sters and blade etch 12 x 400% = \$48.00	Collectible+ 125%	$\$36 + \$48 =$ $\$84 \times 125% =$ \$105.00

Company	Base Value
Wolff, Lane & Co.; Germany	\$11.00
Wood, Bickmail & Potter; England	\$11.00
Woodbury, John; VT	\$12.00
Woodhead, G.; England; 1845 - 1869	\$16.00
Wood Work & Co. F.H.; Chattanooga, TN	\$16.00
Worcester Razor Co.; MA	\$14.00
* World Master; Germany; 1945 - 1960	\$12.00
Worral, G.; England	\$12.00
Worth, B & Sons; England; 1873 - 1953	\$13.00
Worthington, George Co.; Cleveland, OH; 1892 - 1949	\$14.00



Courtesy of Smoky Mountain Knife Works.
George Wostenholm; England

(a)	(b)	(c)	(d)	(e)	(f)
\$18.00	x 1.5	2-piece pearl 27 x 400% = \$108.00	Silver bar inlay grooved handles 18 x 500% = \$90.00	Good 150%	\$108 + \$90 = \$198 x 150% = \$297.00



Courtesy of the Mark Zalesky Collection.
George Wostenholm; England

(a)	(b)	(c)	(d)	(e)	(f)
\$18.00	x 1.5	Horn 27 x 200% = \$54.00	Gold wash American flag 27 x 400% = \$108.00	Collectible+ 125%	\$54 + \$121.50 = \$175.50 x 125% = \$219.38 = \$220.00



Courtesy of the Tom Southerland Collection.
George Wostenholm

(a)	(b)	(c)	(d)	(e)	(f)
\$18.00	x 1	Smooth bone 18 x 300% = \$54.00	Silver inlay 18 x 300% = \$54.00	Collectible 100%	\$54 + \$54 = \$108 x 100% = \$108.00



Courtesy of the Mark Zalesky Collection.
George Wostenholm

(a)	(b)	(c)	(d)	(e)	(f)
\$18.00	x 2	Horn 36 x 300% = \$108.00	Pioneer figure w/ buckskin and rifle 36 x 650% = \$234.00	Collectible 100%	\$108 + \$234 = \$342 x 100% = \$342.00



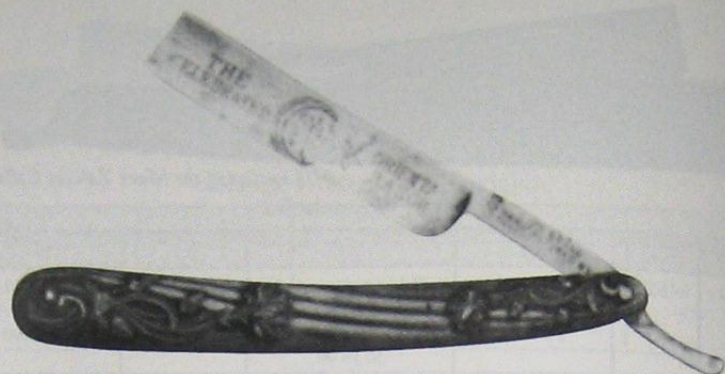
Courtesy of the Tom Southerland Collection.
George Wostenholm pipe razor

(a)	(b)	(c)	(d)	(e)	(f)
\$18.00	x 2	36 x 150% = \$54.00	None 0	Collectible 100%	\$54 + 0 = \$54 x 100% = \$54.00



Courtesy of the Tom Southerland Collection.
George Wostenholm IXL, Washington Works

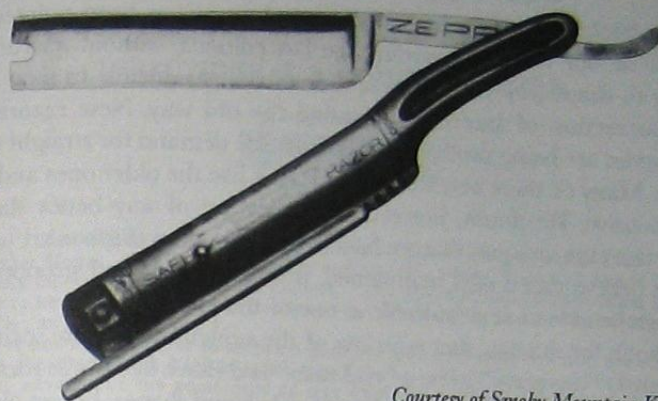
(a)	(b)	(c)	(d)	(e)	(f)
\$18.00	x 1.5	Horn 27 x 275% = \$74.25	Pressed inlay with gold wash 27 x 300% = \$81.00	Collectible 100%	\$74.25 + \$81 = \$155.25 x 100% = \$155.25 = \$155.00



Courtesy of Smoky Mountain Knife Works.

Yankee Cutlery "Lion Brand"; Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$13.00	x 1	Ivory celluloid 13 x 300% = \$39.00	Blade etch floral motif 13 x 300% = \$39.00	Collectible 100%	$\$39 + \$39 =$ $\$78 \times 100\% =$ \$78.00



Courtesy of Smoky Mountain Knife Works.

Zepp; Germany

(a)	(b)	(c)	(d)	(e)	(f)
\$11.00	x 1	Aluminum 11 x 350% = \$38.50	Interesting design 11 x 100% = \$11.00	Collectible 100%	$\$38.50 + \$11 =$ $\$49.50 \times 100\% =$ $\$49.50 =$ \$50.00

Company	Base Value
* Wostenholm, George (IXL); England	\$18.00
Wragg, John & Son; England; 1832 - 1900	\$20.00
Wright & Wilhelmy Co.; Germany; 1903 - present	\$10.00
Wright, Wm, J. & R.; England	\$12.00
W. X. Y. & Z. Cutlery Co.; England	\$11.00
Wyeth Cutlery; Germany; 1860 - 1900	\$13.00
Wysard, The, Co.; PA	\$11.00
* Yankee Cutlery Co.; Germany; 1903 - 1953	\$13.00
Yazbek, Lahod; OH	\$11.00
York Cut Co.	\$12.00

Company	Base Value
York, Wadsworth & Co.; England	\$13.00
Yost, Alexander; San Francisco, CA	\$16.00
Youell Cutlery	\$12.00
Youngstown Barber Supply; OH	\$14.00
Zacour Brothers; Germany	\$11.00
Zaloom, Marcel & Co.; Germany	\$12.00
Zartina Cutlery Works; Germany	\$13.00
* Zepp; Germany	\$11.00
Zibar; France	\$12.00

How to Shave With and Care For Your Antique Razor

Any book on straight razors is incomplete, as has been pointed out by some of our readers regarding the last editions, without instructions on how to shave with one of these incredible instruments. In fact, there is a resurrection of interest in shaving the old way. New razors and newer styles are being produced to support the demand for straight razor shavers. Many of these new styles do not look like the older ones and they are expensive. We doubt, however, that they are of any better shaving quality than the antiques that we have written about in this book.

We believe that a well maintained, properly honed and stropped old razor can be at least as serviceable as one of the newer designs.

Schools for shaving, that is for use of the straight razors, are springing up to satisfy "the crave" to be a "real man" and shave like it was meant to happen. "Macho" comes in a variety of colors and shapes, but an electric buzzer does not seem to be one of them!

With all this in mind, we went to the experts for instructions on how to advise and instruct the interested on how to sharpen, care for, and use a straight razor. The following is straight from a 1900 (?) Torrey Razors catalog (of Worcester, Mass. - "the largest exclusive makers of razors in the world and the oldest in the United States"), on how to shave, to choose, and care for a razor (pages from the Ternes collection).

Please read the following carefully. The directions provided on shaving by a reputable company around the turn of the last century. We accept no responsibility or liability for a good shave or a bad one (or even something in between) accomplished by following these instructions!

Have fun with it, be careful...and good luck!

How to Shave With and Care For Your Antique Razor

DIRECTIONS FOR HONING A RAZOR



Either Oil or Shaving Lather may be used on what is commonly called the "Genuine Rock" Razor Hone. Use one or the other exclusively. Good Sperm or Sweet Oil is the best, or any other non-drying oil will answer. The all-important consideration in honing a razor is to have the blade rest perfectly flat on the stone, so that back and edge rest on the surface, as in position No. 1.

This is essential in order to secure a perfectly true and even bevel to the edge. Draw the blade from heel to point, forward and against the edge, keeping the heel slightly in advance of the point, just as one would in cutting. This sets the teeth at proper angle for shaving.

Turn the razor on the back and the blade falls into position No. 2. Draw from heel to point, as before, then turn on the back and the blade falls into position No. 1.

The edge may be tested by being drawn lightly, with a steady hand, across the moistened finger-nail, which tends to remove the feather edge and show when the edge is free from nicks, as such defects are readily detected in this manner.

After the blade has been honed sufficiently keen, it should be wiped and then carefully stropped.

(29)

DIRECTIONS FOR STROPPING



Lay the razor flat, as in position No. 1, with edge toward you. Draw from heel to point and against the back of blade, the reverse of honing. Turn the razor on the back and it falls into position No. 2. Draw the blade from heel to point toward you. Turn on the back and the blade falls into position No. 1.

A few strokes on the dressed or prepared surface of the strop, and light finishing on the plain leather side, should be sufficient to give a very keen shaving edge to a good razor.

If the strop becomes hard or glazed, a few drops of oil rubbed on the surface will improve it, but if the leather is once cut, or becomes uneven, it is rendered useless.

HOW TO CHOOSE AND CARE FOR A RAZOR

In selecting a razor for use, adaptation to the beard is a very important consideration. For a heavy, coarse beard a too thin-ground blade should not be used unless one is somewhat of an expert in handling a razor; on the other hand, a light, wiry beard and tender skin require a thin-ground blade, which will lie flat on the face.

The choice of width in a razor blade should be governed by its adaptability to the hand of the individual.

A man, for instance, accustomed to handling a wide and heavy razor, finds a very narrow, light weight blade less satisfactory to work with, simply because it fails to impart the essential sense of "balance" to his hand in shaving; while another may condemn a good razor which happens to be too wide or too heavy to fit his hand properly.

Do not touch the edge unnecessarily.

Do not use the same razor every time, as an occasional rest will improve the edge.

Do not use an inferior strop.

After shaving carefully wipe the blade dry, and give it a few strokes on the strop to remove all moisture from the edge and prevent rust.

(30)

HOW TO SHAVE

For the young man, especially, just beginning to shave, it is of prime importance to start right; to adopt and become accustomed at the outset to a proper method of shaving, and thus avoid much future discomfort and the likelihood of permanent injury to the growing beard.

To those older shavers who have perhaps habitually handled a razor in a more or less faulty method, or by no method at all, we offer the following suggestions for improved results:

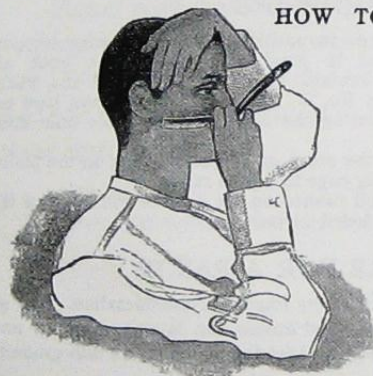
First soften the beard thoroughly with lather made from a good shaving soap, using just enough hot water to obtain a soft, creamy lather, sufficiently thin not to dry readily on the face.

After applying the lather rather thickly over the surface to be shaved, rub it into the beard very thoroughly with the fingers, bearing in mind that time spent in this process adds materially to the comfort of shaving. Again apply a coat of lather, and after dipping the blade in hot water, adjust the razor to the hand, preferably as shown in illustration No. 1.

(31)

No. 1

HOW TO SHAVE (Continued)



No. 2

Begin shaving from the highest point on the side of the face, drawing the blade downward and slightly forward toward the chin.

Always follow the general direction of the growth of the beard and avoid shaving against the grain.

To obtain the best results hold the blade nearly flat to the face and let the strokes be rather short and the edge drawn, not straight against the beard, but with a slightly

(32)



No. 3

HOW TO SHAVE—(Continued)

diagonal cutting motion from point to heel. Do not scrape with the razor or hold it almost at right angles to the face, as you will only spoil the edge, irritate the skin, and cause the best razor to fail.

Of course if one desires a particularly close shave, it may be allowable after going over the face first with the downward stroke, to shave upward lightly against the beard; but we do not recommend this, as it is liable to irritate the skin, cause bleeding from the pores, and sometimes trouble from ingrowing hair.

The positions for holding the razor when shaving both sides of the face with the right hand are indicated in a general way by illustrations Nos. 2, 3, 4, 5. (The reverse, of course, would apply to those using the left hand.)

It is a decided advantage, however, to learn to shave with both hands, and most shavers can acquire the habit without much trouble.

(33)



No. 4

HOW TO SHAVE—(Continued)

To beginners, particularly, we strongly recommend the use of both hands in shaving. With the ability to do so may be eliminated, for instance, the somewhat awkward position of the hand in shaving the opposite side of the neck downward, as shown in illustration No. 5.

The hand not employed in holding the razor may assist, as the illustrations plainly show, by tightening and smoothing the surface for the cutting edge, permitting closer shaving with lessened liability of cutting the skin.

In observing the above, not only gain in the comfort, ease and celerity of the operation itself may be attained, but also, by the avoidance of irritating conditions, the shaved part of the skin

may be left entirely unharmed and in its usual healthy condition; the duty will then be looked forward to with pleasure in place of dread, the result a sense of comfort and satisfaction, instead of the not infrequent feeling of annoyance caused by unskillful effort.

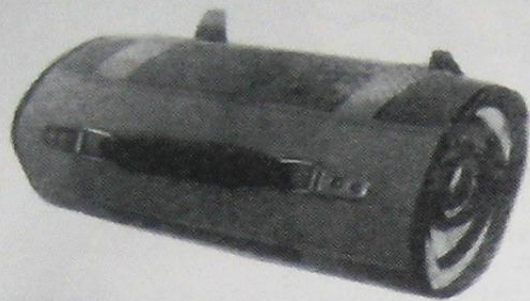
(34)



No. 5

Care and Management of a Razor Collection

When the freshly smitten collector assembles a dozen or so razors, he immediately begins thinking of some neat and attractive means of keeping his treasures together. It is quite normal for him to want a better way of storing them than unceremoniously dumping the razors into an old cigar box. There they are free to rattle and roll around in amiable togetherness, to stain, scratch, chip, and rust at will.



boxes, plaques, and boards. If the collector is looking for something that will display his razors nicely and yet be easily accessible for cleaning, transporting, and storing them, he would be wise to consider a small, well-constructed roll.

Although some portable display cases hold razors in place by elastic loops or spring clips with transparent covers as well as plaques and boards make exceptionally beautiful displays, they are also invariably unwieldy to transport and limited in capacity.

Transporting

Some collectors transport large quantities of razors to display at shows and club meetings, and many of them use boxes of various types such as large, soft plastic trays with airtight covers. From these, they can transfer their razors to display cases when ready. When it is necessary to use boxes or trays to transport large collections, it is wise to insert thin sheets of foamed plastic material between the layers of razors. This material is very inexpensive, but it is so strong and light in weight that it is ideal for the job.

With small and medium collections, it is more convenient to use packets, folding display cases, or small rolls. All are easy to maneuver, but several small rolls will hold more razors and occupy less space than an equal number of packets or cases. And by leaving the tie loose, they will flatten out in a suitcase so as to occupy very little space.

There are numerous alternatives to consider. These include knife rolls, packets that fold like books, display cases with glassed-in departments, portable and stationary containers with small cubical drawers for individual razors, and custom

If the need is present, you can also transport knives by U.S. Mail, United Parcel Service, or freight, but make sure they are well packed and insured. When you ship valuable old razors, you may be asked for a purchase receipt, appraisal, or something else to substantiate their value. Be sure to have it. The shipping container should show no evidence of what it contains. You can also transport razors by the airways if they are in your baggage, but be sure you don't try taking them aboard in your personal luggage. It could be hard to explain!

Keeping Tabs on Your Collection

The most overlooked aspect of the care and management of a razor collection is simply keeping tabs on the collection itself. There are those who can assure you, without hesitation, they know the location, amount invested, condition, and collector value of every razor they own.

Well, perhaps they do. However, when your collection grows into the hundreds (and it can do so quicker than you might expect), it becomes more difficult to keep tabs on it.

A record keeping system can help you keep a handle on the amount of money you invest, the ones you trade or sell, and the growth of your collection's value. Records are also invaluable to the person who needs to account for his collection for insurance purposes. It is difficult to convince an insurance adjustor of the value of a collection referenced only from memory.

We suggest an adaptation of the following chart, either on cards or in a notebook as a method of keeping records on your collection.

Notes:

- Do not keep records with your collection.
- Keep records up to date.
- Do not keep records where they are readily available to a thief (it would be like furnishing a list of what to look for).
- Do not keep records or razors where they might burn.
- Date your entries (this adds validity to them when you're dealing with an insurance adjustor).
- Have your collection appraised in writing.
- Take photographs of your razors individually or in groups of six to ten; this can be extremely useful in establishing the value of your collection.

Storing Razors

Many collectors like to store and display their razors at the same time. This is an easy way to turn your collection into an impressive conversation piece. Having your razors displayed on a wall is an easy way to keep up with them and view them (at least on one side) often.

If you use this method of display and storage, we advise the razors not be placed in a high traffic area which might invite visitors to take a much closer look ... when you're not at home.

Also, get them out and examine both sides at regular intervals. Use oil or silicone as a preservative. Never use petroleum jelly on a blade. Store them in a dry (not humid) room. One of the authors of this book is still haunted by the experience gained some 30 years ago by placing a very nice knife collection in a bank vault for safe keeping for a few short weeks while he was on vacation. Upon returning, he found that rust had depreciated the collection by about 50% as a result of the humidity in the vault.

Caution: Razors with genuine celluloid scales should be stored individually and not in close proximity to other razors. This beautiful old handle material can become unstable to age and begin a process of sudden disintegration. When this happens, the celluloid gives off fumes that are very corrosive and will rapidly corrode other nearby razors. This happens, of course, only with the old celluloids and not with the modern plastic scales, bone, or ivory. These other materials can be stored safely along with all other razors.

Finally, never store razors in leather or in paper towels. Residual acids in the leather and paper will corrode even stainless steel and brass if stored for very long.

Cleaning and Lubricating

No matter how razors are stored they will need to be taken out and examined (and very likely cleaned) every few months. For razors which have been properly cleaned and stored, this involves little effort. Check the blades and bolsters first for staining and beginning rust, and if you cannot remove these by wiping with an oiled cloth, try removing them with a pencil eraser. Many times light staining and rust specking can be erased without harming the polish.

If this doesn't work, don't reach for sandpaper or emery cloth. Get one of the milder abrasive rubber block erasers. These erasers are made

in several grades of abrasiveness, and the finer grade is much less likely to scratch your razor's finish.

When your blade is clean enough, use a little high grade penetrating oil on the pivot. Just remember, though, the penetrating oil is for cleaning and flushing out rust and dirt. It will evaporate in a short time. So before you store your razors, go over them again with a good silicone-based lubricant such as the ones used on guns. These have been thoroughly tested by gun owners and they are the best preservative and rust-preventing lubricants we know of. They are a little more expensive, but razors are expensive too, and they're worth looking after.

Razor Restoration

Restoration or repair of a razor is an acceptable exercise, in our opinion, so long as it is done to renew or repair a razor to its original state. It should be done in such a way to "restore or repair," not to be deceptive. Parts from the same brand of razor should be used in the restoration. There should be an indication of the repairs that were done much as a watch repairman will leave an indication of repairs and the date of these repairs. A CD available which will guide you on restoring your razor to nearly new condition, "Bill's Straight Razor Restoration Guidelines," is available from William Dean Ellis, at www.billysblades.com.

The authors do insurance and individual appraisals @ 2% value + shipping. Minimum charge \$25.00.

In answer to inquiries, we do sometimes purchase collections and have razors for sale.

If you have razors you'd like to sell, send us a description and your price.

If you'd like our list, please drop us a line. If we have one available, we'll send it to you.

All inquiries should include a self-addressed legal size (long) stamped envelope.

You may contact us at:

Roy Ritchie
187 Royhill Rd.
Hindman, KY 41822

or

Ron Stewart
P.O. Box 2421
Hazard, KY 41702

The following chart, reviewed by an insurance adjustor, is recommended for helping you keep tabs on your collection. Feel free to copy it for your personal use.

— Collection Record —

Brand: _____

Collector Value: _____

Approximate Age: _____

Handle Materials: _____

Stampings: _____

Date Acquired: _____

Amount Invested: _____

Unique Features: _____

Appraised by: _____

Where Stored: _____

Last Viewed: _____ Condition: _____

Other: _____

Comments or Observations: _____



This Wade & Butcher "Chinese Razor" was probably made for the Chinese-American immigrant market during the 1850s. According to a friend from China, the symbols on the blade (possibly for Wade & Butcher) are not part of the Chinese language.

Note: Pressed into the transparent horn handle is the phrase "Celebrated Chinese Razor."



Boxes can add color and interest to your collection. Courtesy of the Dewey Whited Collection.

Strops and Hones

Strops and hones were/are absolutely necessary to keep a razor sharp enough to shave.

The honing stone is first used to provide a fresh steel on the very edge of the razor. This will actually create a fairly sharp edge for cutting. The strop takes over from there. The strop should have two stopping surfaces. The first one used should be canvas. Its purpose is simply to get any grit or dirt or rough edges off the razor before it is stropped on the leather surface. After the blade is adequately cleaned it is placed on the leather strop to finish the edge. If this process is done correctly, an incredibly sharp edge is produced.

The smart money reasoned that barbers' items should be the best available. However, with that recommendation came the facts that there were literally hundreds of brands and designs from which barbers had to choose. The "standard" seems to be the heavy Russian cowhide leather. Interestingly, an Internet search tells you that the Russian "standard" is still being used by those who currently practice the art of straight razor shaving. Historically, the name of Russian leather was the name for heavy cowhide strops which actually came from Russia. It had a unique odor,

THE "WONDER MASTER" STROP

THE "Wonder Master" strops are made from fresh hides imported for us direct from England and tanned by an absolutely new process. Making razor strops from fresh hides had never been accomplished until we discovered this method of tanning.

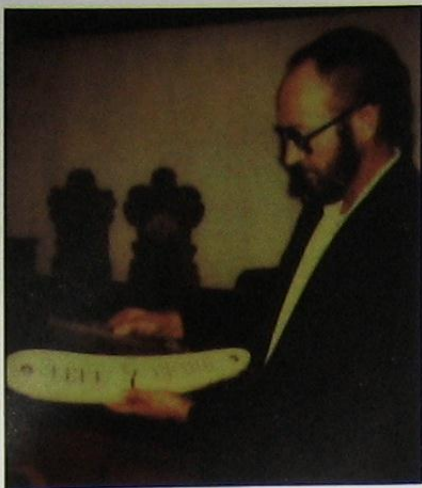
At present, as in former years, most razor strops are made from dry hides. These have never been entirely satisfactory. Our process of tanning fresh hides is such that we have mastered the art of producing a real razor strop from a fresh hide (From a fresh hide to a finished strop.) The "Wonder Master" strops are also fitted with the very highest grade of imported Irish Linen hose. The "Wonder Master" strops recognize no competition as to quality and finish.

You want a strop without soft spots.
You want a strop without whip marks.
You want a strop without tannage defects.
You want a strop which the weather does not affect.

THE "WONDER MASTER" STROP ELIMINATES ALL THESE DEFECTS

You want a strop that is ready for use.
You want a strop that is smooth and even.
You want a strop of a soft mellow tannage.
You want a strop with a high grade linen hose.
You want a strop that is ready to go to work with when you get it.

YOU WANT A "WONDER MASTER"



Pictured is Dewey Whited posing with a Tree Brand Boker display razor. The razor is one-of-a-kind. It was produced for the 1881 World's Fair/Expo. It has ivory handles which are 1/2" thick, and gold-filled blade engravings. Its value is currently estimated at \$25,000.00 - \$35,000.00. Courtesy of the Dewey Whited Collection.

When displaying a collection or a single item, a collector will find related/supportive items will both add interest and enhance the value of the collectible. Straight razors are no exception to this rule.

Even though we've made no attempt to calculate the value of the following items, we felt you might want to picture them with your collection.

We suggest you should always be on the lookout for reasonably priced related barber and shaving items to include in your collection.



Courtesy of Smoky Mountain Knife Works.

was very heavy, and would last a lifetime. The reverse side of the strop was also red in color.

After international relations curbed importing of the well-made strops, they were copied by American manufacturers. The Russian name stuck.

Shell leather is a very good substitute for Russian leather. It utilizes a heavy grade of horsehide. Other leathers used for strops included pig, shark, porpoise skin, and if one of the ads which follow is to be believed, rattlesnake skin.

Below is a small sampling of straight razor strops and their descriptions from around a century ago.



No. 138 O. K. Russian Strop

Made of extra heavy special tanned cowhide. A real piece of leather. Has an even, perfect grain, uniform in thickness, firm yet very pliable. This strop is hand finished, and without doubt one of the most wonderful strops on the market. Black in color, size 2 1/4 x 25 inches.

The "Struottu" Hone



Parcel Post weight, 10 oz.

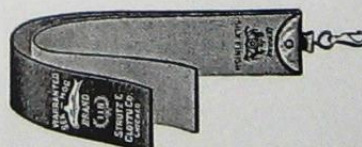
The "Struottu" is the best hone in use today. For many reasons. It is fast, smooth cutter. Razors honed on the Struottu will hold their edge longer. You can use water on the Struottu, or very thin lather, or it can be used DRY. A few strokes on a DRY Struottu and your stropping will always keep your razors in perfect condition. You will notice that by using the Struottu hone your razors will always have that smooth and gummy edge so much desired by all. The Struottu which is so sensitive to the touch is impossible to secure on any other hone.

COMBINATION RAZOR STROPS



No. 12—Single Shell Horse Hide with a seal skin finish. Size 2 1/4 x 24 inches. Square cut.

Price\$1.75



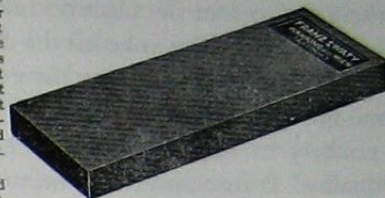
No. 114—Combination of Sea Hog Brand leather and canvas. Front—soft pliable leather with Sea Hog finish. Back—Silk finish flat webbing. Size 2 1/4 x 24 inches, square cut, with nicked snap swivel.

STROP-STONE

A new discovery. A natural soft-stone. Rub the surface of your strop evenly and firmly with STROP-STONE. It cleans as well as dresses all strops, canvas or leather. The real cure for lazy or sick razor strops. Gives a gentle draw to the surface and your razor a quick, keen cutting edge, without frequent honing. Packed in individual boxes with full directions for use.

All This For Only \$5

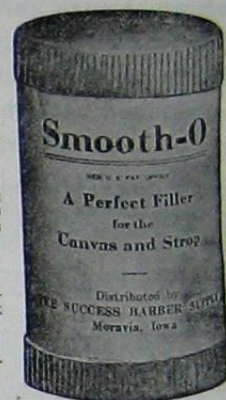
Every barber knows how to hone a razor—but some do it better than others. There's a knack about it. And sometimes, even with the most skillful, the old hook seems to go wrong—the perfect edge just won't come, or if it does, it won't hold. We had trouble like that when we were in the barber business—and it made us just mad enough to do something about it.



So we invented and perfected the DELUXE HONING METHOD, which guarantees right results for any barber, anywhere, any time. There's no guess-work about it. Learn the method and you can't go wrong.

Here's the Complete Combination

- (1) DE LUXE HONING METHOD in pamphlet form. Clear, simple instructions for every stroke—pictures to make it plainer. You just go ahead in one-two-three order. You can't fail.
- (2) Big box of SMOOTH-O—a full year's supply. The perfect filler for canvas and strop—keeps strop soft and pliable—gives it just the right 'drag' on the razor edge.
- (3) FINE—Improved S. P. SWATY.
- (4) FINE—Supply of Swaty Hone Smoothing Compound and Hone Finisher—keeps Swaty in perfect condition—makes edge last longer.



Saves time and money and gives your customers better shaves—brings them back for more.

Success Barber Supply, Moravia, Iowa

So quick—as checked:

- ☐ De Luxe Honing Method—\$2.75.
- ☐ Smooth-O—\$2.75.

Both for only \$5.00, and in addition I am to get FREE:

- (a) Improved Specially Prepared Swaty.
- (b) Supply of Swaty Hone Smoothing Compound.
- (c) Swaty Hone Finisher.

Enclosed is ☐ check ☐ money order ☐ cash.

You are to prepay postage.

(Note: If sent C. O. D. customer must pay postage and collection charges.)

NAME _____

ADDRESS _____

STATE _____



Lather Brushes and Neck Dusters

Lather brushes and neck dusters played important roles in shaving during the late 1800s and early 1900s. These brushes played real roles in both the comfort and the positive, refreshed feeling that the barber wanted the customer to feel as he left the chair. That feeling of being well groomed often determined whether there would be repeat business or if it was a one-time experience.

The country of origin seemed to be a consideration when determining "quality." France and China seemed to be in competition for the desired bristles. Design, too, played a role. To the untrained, it would seem that the difference in the design of the brushes was slight. However, to the barber, this seemed to make a significant difference. Some of the designs were popular enough to carry their own name.

Badger hair also seemed to be the "best" choice of a quality brush. Illustrations below are from barber catalogs from around the turn of the last century.



Neck Duster
Stanup

The Stanup neck duster is very attractive and well made from long white Chinese bristles of high quality, securely mounted in wood handle. Will stand up on the case when not in use.



NO. 25 TALCUM POWDER NECK DUSTER
With magazine for powder. Push button controls the flow of powder. White horse-hair. White enameled handle.



Neck Duster
No. 8

High grade, white Chinese bristles firmly set in maple handle. A neck duster that will last indefinitely.



Black Walnut Handle, copper bound. The old original genuine "Boston" brush.



Imitation Cherry Handles; twine bound, best French bristles; give good satisfaction.

THE GENUINE RUBBERSET LATHER BRUSHES



Boxwood Handle



Success Lather Brushes

The well-known Success Rubber-Set Lather Brushes. Noted for their lasting qualities. Has the most select white, soft Chinese bristles, that will not stick the face. Easily broken in. There is no better brush on the market, regardless of price. Absolutely guaranteed. Furnished in plain wood and white celluloid handles.

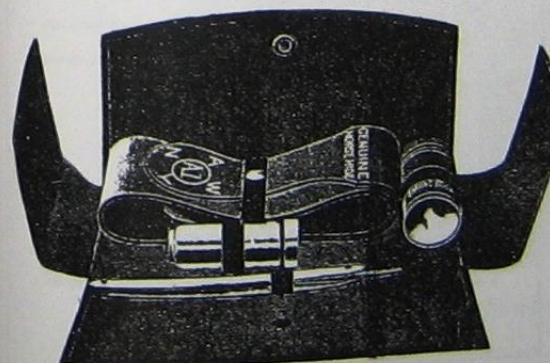
Shaving and Travel Kits

Being well groomed in the late 1800s and early 1900s was extremely important. Just take some time and watch some old black and white movies such as the *Maltese Falcon* or the like. There is not a person in the movie that is not well groomed. It was a necessity for traveling salesmen to be well groomed if they were to be successful. Some old product ads brag on the appearance of their salesmen who come to call. Being well shaven was a very essential part of that grooming!

"Necessity" being the "mother of invention," it is doubtful that anyone even noticed when shaving sets began to appear on the market for the traveler. Of course, it was a necessity. No self-respecting traveler would have his shaving equipment scattered in the bottom of his valise. Seriously, these sets did help keep the razor's edge sharp.

In the samples below, please note the listed contents:

This is a very useful and convenient case for traveling purposes. It is neat and compact and furnished with necessities of a shaving outfit. It consists of: one high grade razor; one genuine horsehide shell strop; one shaving stick; one collapsible shaving brush; one six-inch comb; and one case. (What more could a traveler want?)



This is a moroccan grain leather case, made to fold so that it is very compact, takes up but little space, and is convenient for traveling. It consists of: one razor (good quality!); one horsehide strop; one collapsible shaving brush; one shaving stick; and one case (and it is compact, too).



Archer's Pedestal Barber Chair No. 46

This chair, as will be seen, has the tilting instead of the reclining movement. The backrest is hinged to the upright at the arms, and when occupied is perfectly balanced on the pivots, so that the operator's pressure throws it forward or back, and is the most comfortable barber chair in existence. One of the best of its kind in the world. Rich and elegant carving. Extra fine Mohair Upholstery, any color. Selected hand-buffed leather. Highest quality of plating. No expense is spared to make this chair perfect in all its parts. The woodwork is made of the best selected Oak, Cherry or Walnut.

Important Features of the

Archer Pedestal Chairs

- 1st—The Raising and Lowering Movement is purely mechanical. No oil being used causes no deterioration. There can be no leakage and no damage to furnishings or to give trouble.
- 2nd—This movement does not allow the chair to settle when raised, but holds it where placed until the lever is released. Think what this means.
- 3rd—The range of this movement is eight and one-half inches, and this height can be adjusted with ten strokes of the lever. Accomplishes more than any other, and with less effort.
- 4th—The raising lever rotates with the chair and consequently is always under the back, in the most convenient position for use. This saves the operator many steps.
- 5th—The Ball Bearings give a smooth, quick and easy revolving action with the lever open, but with the lever closed there is no movement whatever.

Just what is wanted when it's wanted.

Every barber knows or should know the value of Ease and Speed in operating a chair.

A customer pleased comes again, whereas if annoyed by delay in adjusting the chair he is likely to remember it and keep away.

Comfort given customers increases patronage.

Archer's Extension Foot Rest

Archer's Extension Foot-rest, is adjustable to any desired position to suit both short and long-limbed customers. All Foot-rests on every make of revolving Barber Chairs have but one position, and every Barber has had the experience of the foot-rest being very uncomfortable to the large majority of their customers through being too near or too far from the chair.

The Extension Foot-rest overcomes that objection and can be adjusted to any position by the occupant of the chair or the barber, by simply pushing rest forward or drawing it back towards the chair.

All Archer Furniture is F. O. B. Rochester, N. Y.



Shaving Sundries.

There were lots of barber supply houses and manufacturers of the supplies that barbers needed for their trade. There were probably hundreds of designs for just barber chairs. We chose to illustrate this one because the ad included the "Important Features of the Archer Pedestal Chairs."

As this is not a book on barber shop collectibles, we are not placing a collector value for shaving related items. However, reading the "Important Features" in this ad gives you some insight as to what barbers considered to be important in their equipment.



Courtesy of Smoky Mountain Knife Works.



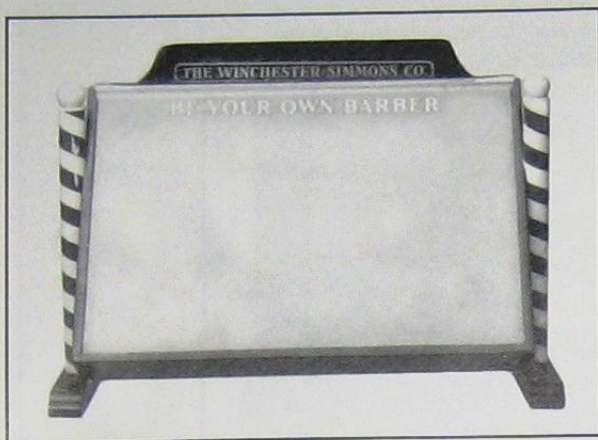
Razor bones. Courtesy of Smoky Mountain Knife Works.



Shaving mirror with drawer. Courtesy of Smoky Mountain Knife Works.



Tabletop Shaving Mirrors. Courtesy of Smoky Mountain Knife Works.



Winchester/Simmons shaving mirror. Courtesy of Smoky Mountain Knife Works.

Grandpa's razor can rarely be purchased at market value. Always get grandson to price it first, if he wishes to sell it. Otherwise you'll probably insult him. Heirlooms probably should remain at home. You just can't pay for family history. The razors pictured belonged to the authors' grandfathers, Cicero Langdon and Jable Stewart. Even though they aren't particularly special, they are priceless.



Author's Collection.



Author's Collection.



Tonic bottles, powders, and cream can add color and interest to your razor collection. Courtesy of the Tom Southerland Collection.



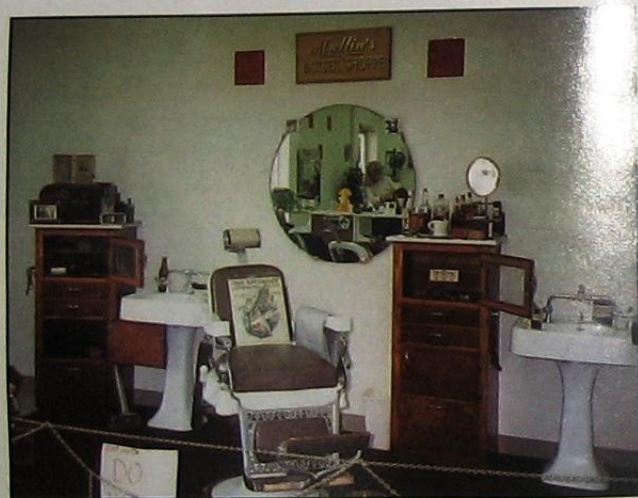
Tom Southerland and part of his impressive collection. Note the way he has his collection displayed/stored.

Hair Tonic sign. Courtesy of Smoky Mountain Knife Works.





A pair of razors in the original box certainly makes a handsome display. The collector should expect to pay about three times the price of an individual razor from the same company with similar appointments and condition. Shown is a set of Alfred Dunhill razors with scrimshawed genuine ivory handles. Courtesy of Smoky Mountain Knife Works.



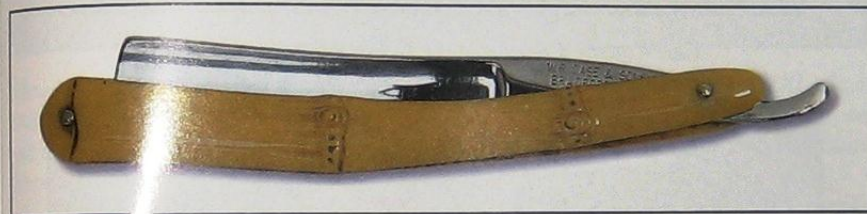
Barber museums such as the Kentucky Barber Museum on 4th Street in Danville, Kentucky, hold special interest for razor collectors. This museum is supported by the Five and Dime Family Hair Centers, a chain of Central Kentucky hair care centers.

As with knives, Case Cutlery brand razors have a respectable following. Case Cutlery produced a variety of razors and razor products during the late 1800s and the early 1900s.

These razors represent the craftsmanship of their employees and the range of their razors.



Case Cutlery. Courtesy of the Dewey Whited Collection.



Case Cutlery. Courtesy of the Dewey Whited Collection.



Case Cutlery. Courtesy of the Dewey Whited Collection.



Case Cutlery. Courtesy of the Dewey Whited Collection.



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Case Cutlery. Courtesy of the Dewey Whited Collection.



Case Cutlery. Courtesy of the Dewey Whited Collection.



Case Cutlery. Courtesy of the Dewey Whited Collection.

The following razors are special collectibles which we wanted to share with you. We appreciate their owners' willingness to allow us to include them.



These razors are the earliest known surviving pair of George Wostenholm Co., IXL razors. Documentation supports this claim. They were displayed in the old factory museum and were sold when the factory moved in the early 1970s. The stickers on the handles (museum identification) have a "1" on them.

The razors have the old pipe trademark (the company's oldest trademark), horn handles, and era pins. Estimated age of these razors is around 250 years. Circa 1750. Courtesy of the Bill Wright Collection.



The seven day set concept, in this case, a handle with interchangeable blades, arrived fairly early on. These were the most expensive razors to buy. Only the well-to-do had them. This Simpson, SS Strand set boasts carved ivory with a design made of silver pins. Also note the jimps along the razor's edge. The author estimates this set was made sometime during the 1830s. Courtesy of the Bill Wright Collection.



Razors do not have to have pretty celluloid handles to be works of art. These Superior Temper razors have the image of Alexander Bookside Bulcher pressed into the horn handles. Additionally, the handmade early maple box adds artistic value to the set. When calculating value, be sure to consider condition and the fact they were made between 1800 – 1815.



From time to time, you find an outstanding collectible which is certainly noteworthy. Such is the case with this Clark & Hall cast steel razor. It has tortoise shell handles with coin silver inlays. The shape of the blade is straight. Large pins, box, and overall workmanship confidently place it in the 1780 – 1800 range. Courtesy of the Bill Wright Collection.

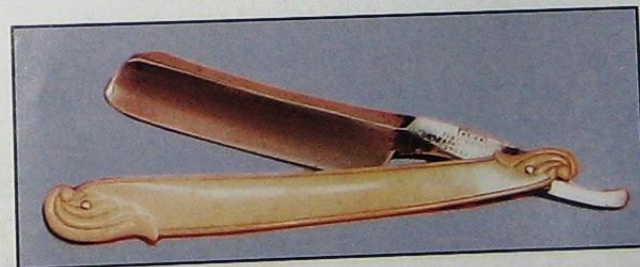


This W. Greaves & Sons English-made razor has interesting carved bone handles. It has "One plus Ultra" etched on top of the blade. Blade design and the shape of the handle place this razor's manufacture at around 1815 – 1820. Courtesy of the Bill Wright Collection.

The following two razors are evidence that ivory as a handle material experienced an evolution as did other parts of razors.



This S & W Warranted (England) razor has brass liners and silver bolsters. It also has fine pins in each handle. The blade and handle shape indicate that the razor can be dated between 1815 and 1820. Courtesy of the Bill Wright Collection.



The John Heiffor, 3 Paradise Square Sheffield razor has beautifully carved ivory handles. The author dates this razor at between the mid-1830s and the early 1840s. Courtesy of the Bill Wright Collection.



Tortoise shell handles were attractive, durable, and hardly uncommon. During the years preceding celluloid, these were among the most colorful razors available. They were popular and expensive for the day. These are three examples of tortoise shell handled razors. Top: Keen Kutter, E.C. Simmons Hardware Co., Germany, c. 1880 – 1920; middle: F.H. Emmings, England, c. 1850; bottom: George Savage & Sons, England, blade etched "Old Jack," c. 1848 – 1850. Courtesy of the Bill Wright Collection.



Law, Crofton & Pearson, Sheffield, England. This ivory handled razor is unique because of the 3-D gargoyle carved into the end of the handle. It would enhance any collection. Courtesy of the Tom Southerland Collection.

Displaying Your Razors

A realtor's cry in property is location, location, location! Collectors of straight razors and associated items should have as their cry, presentation, presentation, presentation. It is indeed the presentation of a straight razor that will take it over the top when it comes to appraisal, evaluation, or sale.

To take a page from a gun or knife collector's "handbook," when it comes to collectibles, presentation can add appreciably to the value of an item. An attractive presentation draws attention to the collectible and in doing so, attracts admiration which might otherwise pass on by. Additionally, a nice presentation is an announcement that the owner/collector has pride in his collectible.



I was at the Colt Collector's Annual Convention in Louisville, Kentucky, in the fall of 2006. Not being a Colt collector, I walked through the convention hall and admired Colt products, the value of which I had/have no idea. I was impressed by the presentation of many of the guns. In particular, I noticed a display of a gun and a knife that was getting a lot of attention. Upon inquiry, I learned that the display and items in it were made especially for the association for auction at the annual convention. The knife and gun were certainly special. Both were ornately engraved and doubtlessly the very best available. The display case was a perfected upright obviously made to enhance the collectibles they held. It was all beautiful and it did get attention. I learned later that the displayed items and presentation case had sold at auction for \$125,000 the previous evening.



I asked about the display and was introduced to its maker, Les Yoder from Brookfield Case of Cooperville, Michigan (www.BrookfieldCase.com). We discussed the case with the knife and gun and some of his other displays that he had at the show. He told me about the care that is taken with making sure that displays fit the item being presented, down to period finishes and presentation styles that match the time period represented by the collectible. This was not a requirement, but an option available to the collectors wishing to maximize the presentation of a collectible.

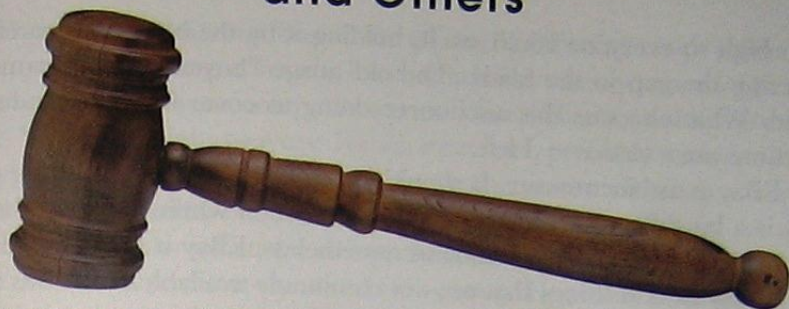
After some discussion, I had him build some displays for some razors that I particularly value. The seven-day box has a period finish; the others were to become resting places for two of my favorite razors.

This is not meant to be an advertisement or endorsement of Brookfield cases. There are others available. I have even seen some very impressive displays that the collector made himself.

Displays are important. They can show your razor in the best possible light.

Think yours through and when you decide which of your razors you want to exhibit and how you want it to look, go for it. But, exhibit it deliberately and proudly.

Auctions: eBay and Others



Auctions are an interesting way to buy the things that you want at a price you are willing to pay for them, without the need to negotiate or bargain in the formal sense of the word. In the informal sense, you are always bargaining with yourself. That is dealing with the question, "How much am I willing to pay for that?" "How badly do I really want it?" And of course the rationale, "It is only money and I can get more of that, but this may be the only one of these that I ever get to try to buy."

Yes, it is only money. But where does money come from? And is the "work" for which you are paid actually worth parting with to buy that item? And no, it is probably not the only one of these you will ever find. But it may be a while before you find another one. So, even "that argument" may have some merit.

Auctions are a choice. This is a small observation that the author has learned over the years. Rarely does that choice mean that you will have to do without whatever you are seeking for a terribly long period of time. If you really want something, and not just "that" something that you are bidding on today, you can find it someplace or another. However, in fairness to the process, auctions tickle the "gotta have it" gene more effectively than any other form of purchasing that I have encountered. And sometimes there is the possibility of buying something at a real bargain. A well done auction has an element that is not found in very many other places of shopping; it is just plain fun. The thrill of outbidding someone who seems as determined as you are to own something is simply a bonus that is addictive.

Rambling aside, let's go back to the choice. If an auction is not being conducted to suit you, you have the choice of just walking away. At an estate auction that I attended several years ago, I found a straight razor with a gap in the blade and some interesting handles. It would have been a good parts razor. I looked the item over before it was given to the auctioneer to be sold. When it was presented for sale the auctioneer held the

item high so everyone could see it, holding it by the blade and carefully covering the gap in the blade. The old adage “buyer beware” came to mind. What else was this auctioneer doing to cover flaws in products? Auctions are a choice — I left.

eBay is an auction site. It should be viewed as one. The selling process is a bit different from the traditional auction where you must be on site at the sale, but it is an auction nonetheless. eBay is a site that I use frequently to find things that are not commonly available. With this auction site, as well as many others, it is important to know what it is you are buying. Sellers will either be very straight with you or will lie to you through omission. As an example, there is no excuse for a fuzzy photo on eBay. You are being asked to buy a product, and the seller has a responsibility to describe it accurately. The photo is part of that description. Ask questions if a photo is unclear or you only get one side of the razor pictured. Showing just one side of a razor is akin to the auctioneer that I described previously, holding his thumb over a chip in a razor's blade. If something smells a bit fishy, there is probably a reason.

If not as described, can I return it? This type of guarantee is fine but I have some mixed emotions about it. This is an auction. The buyer has some responsibilities too. If you don't ask questions or pay attention or even worse, if you change your mind after the sale, especially after your spouse has found out how much you paid, you should not blame the seller responsible. Having said that, the seller has responsibilities to step up front about what he is selling and the condition of the product. As with any antique, repairs and alterations have an impact on the value of the item. There are a lot of “repaired” razors for sale on eBay. There is nothing wrong with that so long as it is done with the proper parts and the customer is advised that it has been repaired. To pass something off that has been re-bladed, reined, or otherwise repaired, as an original, pushes the bubble. Claiming ignorance about something is certainly no excuse. If you don't know about what you are selling, ask somebody! Don't just say “I am selling this for someone else,” or it is “from an estate sale and I do not know anything about it” therefore, if you get shafted, don't blame me. If you are selling something, you have a responsibility to learn enough about it to accurately describe it. If an item is selling for over a hundred dollars, most sellers will guarantee the condition of the item to be as described, especially if you ask them. If they will not, remember, “auctions are a choice” . . . but make the choice before bidding!

A pet peeve is descriptions of ivory. Ivory is difficult enough to identify when you are holding it in your hand, much less when you are looking at a picture of it on your computer screen. Words like ivoryloid, ivory like, looks like ivory, might be ivory, French ivory, etc., probably means creamy colored celluloid. Although I have seen some razors with very ornately carved ivory handles, they are extremely rare. There have been no genuine ivory nudes or peacock carvings that I have yet encountered. Smooth bone is sometimes honestly mistaken as ivory. However, bone often has pore spots somewhere on it, and a somewhat grainy appearance. Ivory does not. It is difficult to tell the difference on a computer screen. The use of a large magnifying glass can be a great help. Again, ask questions.

“Rare” is another peeve. Rare, to me as a person who is selling grandpa's razor, may not mean the same as it does to you. There were literally millions of straight razors produced in the 200 years that they saw common use. Some, indeed, were/are very special. Some were owned by special people that can make even a common razor sought after. However, even though they might be beautiful, they are not necessarily “rare.” Bidders, know what “rare” is before you bid on “rare.” Sellers, please use the term “rare” only to describe the most unique of the razors you advertise. Overuse of this term really turns people off and sours razor collecting for a lot of folks. Torching a new collector is a pretty sure way of driving him away from the hobby.

I suppose that everything that I have said can be summed up simply as proceed with caution when it comes to auctions. Take some responsibility for knowing what you are bidding on and bid accordingly. At the worst, you may be “outbid,” and at best you might end up with a real find or a bargain. Most of all, as with collecting straight razors, have fun with it.

eBay Finds

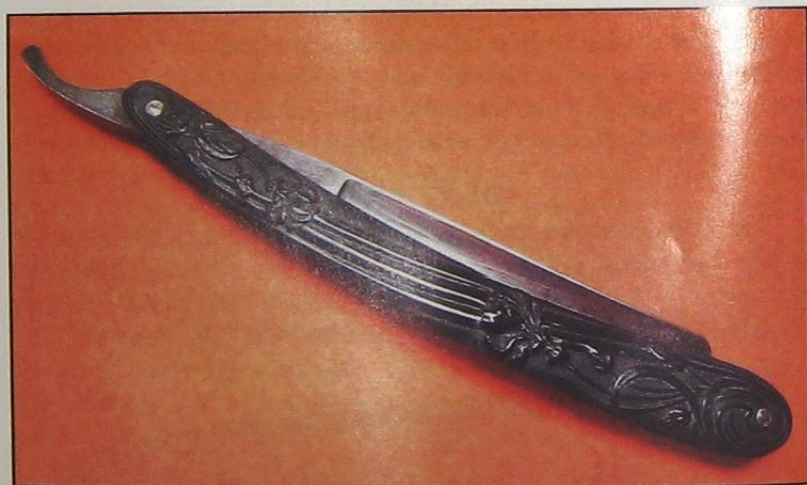
The following photos are from the collection of Lloyd Hanna. Lloyd has been an eBay user, both a buyer and a seller, for years. These are examples of the variety of razors that you can find, that he actually has sold over the years. We appreciate his permission to use these photographs from his archives.



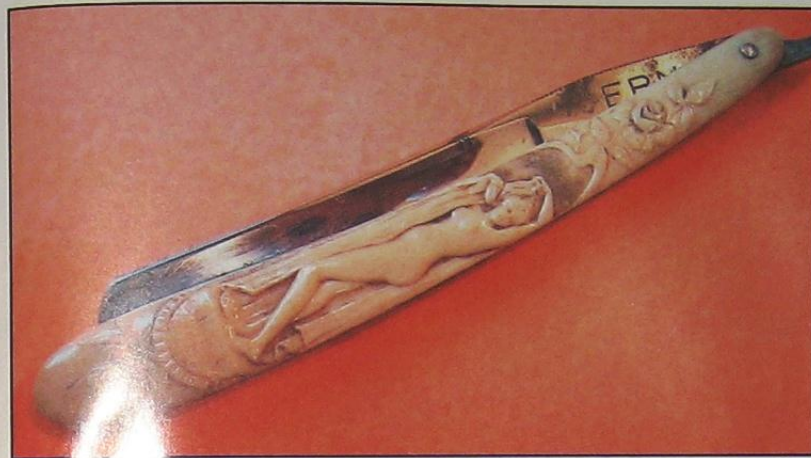
Rotten ivory.



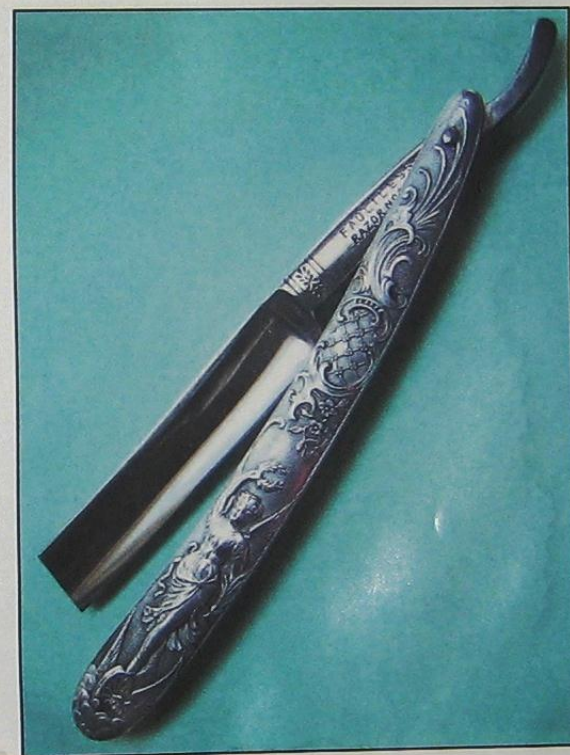
Clauss Dancing Indian.



Dixie Fancy.



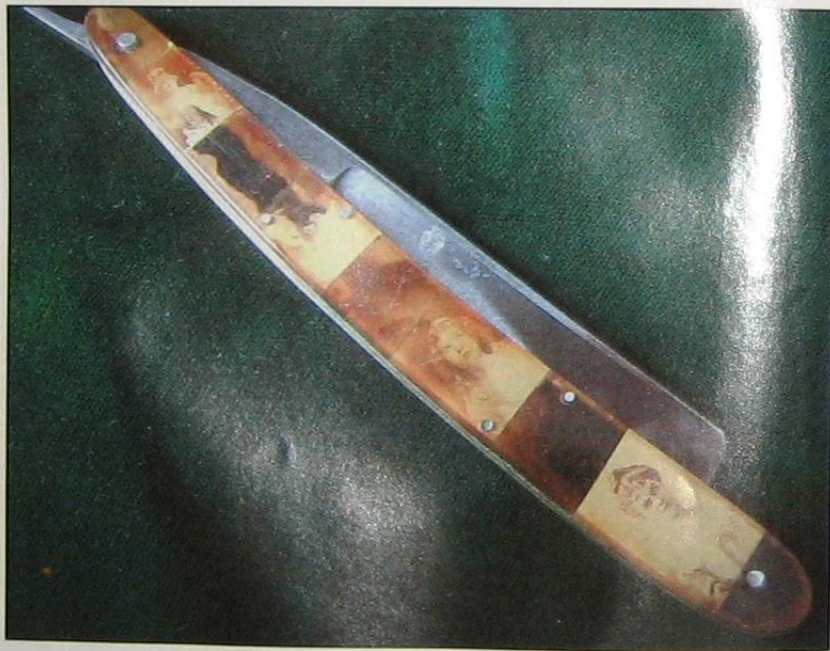
Ern Leighton.



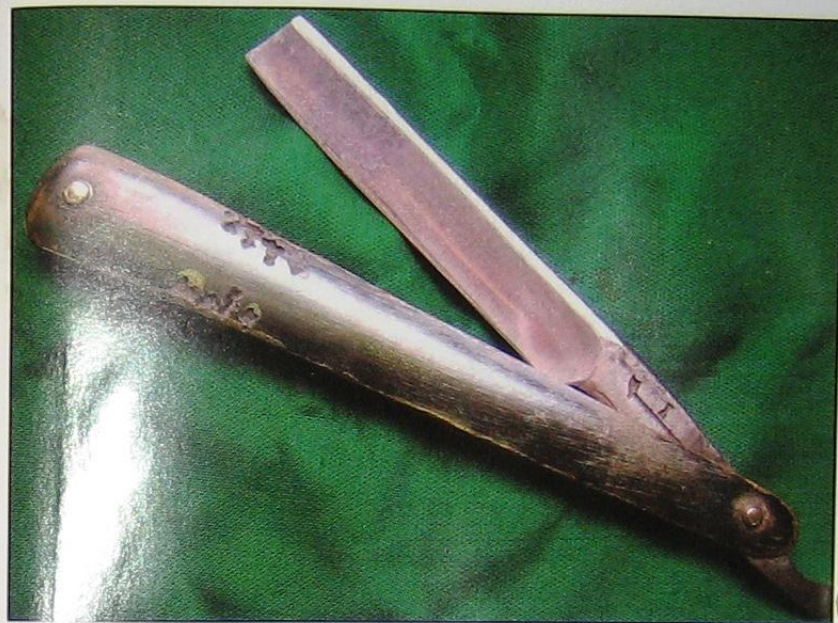
Faultless aluminum.



Lockwood ivory.



Novelty Cutlery.



Pipe razor.



Ross Brothers.

V I S I T The World's Largest Cutlery Showplace!

If there was a contest to choose the most impressive cutlery retail store in the entire world, we believe that Smoky Mountain Knife Works would, without doubt, win...hands down! This store is so inspiring that it has become something of a Mecca for knife collectors.

The National Knife Collectors Museum has relocated to the newly expanded SMKW building. The museum traces the history and development of cutlery from the stone age to the present. There is a selection of cutlery (including razors) displayed for each era of history. It even has a theater included with the exhibit.



The showroom is an expanse of literally thousands of square feet. It has recently doubled in size. It is designed as the dream hunting lodge of every person that we know. It seems that every knife, razor, or cutlery instrument/product that you ever wanted for your collection is on display (and often for sale) somewhere in this store. Cutlery related artifacts are everywhere. A visit is a cutlery education in itself. Many collectors have spent hours in the store on many occasions and assure us that they have not seen everything yet.

Smoky Mountain Knife Works is located 4 miles off I-40, exit 407 on Highway 66, Sevierville, Tennessee. It is a very large building with a bright blue roof. It is open year round, seven days per week. Mark this as an attraction for your next vacation in the southeastern U.S. Allow at least two to three hours for a visit.

800-251-9306
eknifeworks.com